PAZDZIORA, ERIC MICHAEL, M.M. Aspects of Collaboration and Questions of Identity in *Ekaterinoslav* (2014)
Directed by Dr. Mark Engebretson. 286 pp.

Ekaterinoslav: One Family's Passage to America is a one-act dramatic musical composition based on a 2012 collection of poems by the critically acclaimed, bestselling author Jane Yolen, who suggested the project to me based on our previous collaboration. Scored for singers with a chamber orchestra of strings, clarinet, keyboard, and percussion, the composition lyrically recounts the story of the Yolen's family's emigration from a small Ukrainian Jewish village to Ellis Island in 1910–1914. Her story of rediscovering a family history and heritage evokes broader issues of truth and lies, and how a cultural identity can be found or lost through stories people tell about themselves. It movingly depicts a noteworthy period in twentieth-century Jewish, American, and European history, shedding both factual and emotional light on the struggles, fears, and hopes of the immigrant experience. *Ekaterinoslav* is the poetry of displacement, and of self-constructed identities. My musical setting accentuates the poems' lyrical appeal, incorporating some ethnomusicological research into early 20th-century Jewish and Ukrainian traditional melodies. The resulting work is an innovative hybrid of musical theatre, opera, monologue, and memoir. Minimalistic staging is combined with projected digital and archival images to portray the idea of reconstructed history, while singers take on multiple roles and interpretations of characters as their stories are told and untold.

ASPECTS OF COLLABORATION AND QUESTIONS OF IDENTITY IN *EKATERINOSLAV*

by

Eric Michael Pazdziora

A Thesis Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Greensboro
2014

Approved by

_____
Committee Chair

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
Dr. Mark Engebretson

Committee Members _____
Dr. Alejandro Rutty

_____
Dr. Kailan Rubinoff

_____
Date of Acceptance by Committee

TABLE OF CONTENTS

Page

LIST OF FIGURES iv

CHAPTER

I. "THE ACCIDENTAL FEAST": MUSICAL COLLABORATION WITH JANE YOLEN 1

II. "TO REINVENT MOMENT AND MEMORY": THEMES OF DISPLACEMENT IN *EKATERINOSLAV* 5

III. CONCLUSIONS 12

BIBLIOGRAPHY 13

APPENDIX A. SCORE OF *EKATERINOSLAV* 14

APPENDIX B. COPYRIGHT PERMISSION 284

LIST OF FIGURES

Page

Figure 1. Waxing and Waning Dynamics in "Moonstruck" from *The Accidental Feast of the Holy Fools.* 4

Figure 2. Evocation of Klezmer Modality and Rhythm in "Bottle." 10

CHAPTER I

"THE ACCIDENTAL FEAST": MUSICAL COLLABORATION WITH JANE YOLEN

Jane Yolen (b. 1939) is an acclaimed author and poet with over 300 published books in diverse genres including children's books, young adult literature, fantasy, and science fiction, to steady critical and popular acclaim. Her many literary honors, as listed on her website, include "the Caldecott Medal, two Nebula Awards, two Christopher Medals, the World Fantasy Award, three Mythopoeic Fantasy Awards, the Golden Kite Award, the Jewish Book Award, the World Fantasy Association's Lifetime Achievement Award, and the Association of Jewish Libraries Award among many others."[1] Some reviewers have dubbed her "the Hans Christian Andersen of America."[2]

I had been familiar with Yolen's writing since childhood, often encountering her classic picture books from the lyrical *Owl Moon* to the jocular *Commander Toad in Space*. As I grew older I had occasion to study some of her academic writings on fairy tales, including new literary variations on old fairy tale forms.[3] This mirrors one of my recurring sources of artistic inspiration, as can be seen in recent compositions including

[1] Jane Yolen, "About." http://janeyolen.com/about-site/. Accessed April 4, 2014.

[2] Ibid. Accessed April 4, 2014.

[3] See, for example, Jane Yolen, "America's Cinderella," *Children's Literature in Education* 8, no. 1 (March 1, 1977): 21–29.

The Juniper Tree (solo multiple percussion, 2013) and *The Boy Who Dreamed of Flying* (string quartet, 2012), as well as my published short fiction.[4]

Although it would be presumptuous at best for me to compare my own modest artistic output with Yolen's accomplishments, there was clearly a degree of similarity between our creative interests. However, the idea of collaborating did not occur to me as a possibility until my brother John Patrick Pazdziora, then a Ph.D. student in Literature at the University of St Andrews in Scotland, made Yolen's acquaintance through a mutual literary friend. At the time, John and I were completing a collaboration of our own, a madcap song cycle for soprano with an ensemble of alto saxophone, violin, piano, contrabass, and percussion, entitled *Doctor Milliner's Marvellous Musical Flying Machine* (2012). John's texts cleverly repurposed nursery rhymes and folk ballads to create what one listener called "whimsical songs about death." When Yolen expressed an interest in John's poetry, I suggested that he might also mention our recent project as an example of working with a composer. (An additional earlier collaboration of ours, a folk song called "Dinosaur," suggested a promising parallel to Yolen's *How Do Dinosaurs…* series of books for young readers.[5]) Yolen responded keenly to the idea of having her poems set to music, and soon had written a set of original lyrics for a song cycle that we entitled *The Accidental Feast of the Holy Fools* (2013).

---

[4] See, for example, Eric Pazdziora, "The Land Without Stories: A Threefold Tale," in *New Fairy Tales: Essays and Stories*, ed. John Patrick Pazdziora and Defne Çizakça (Unlocking Press, 2013), 269–78.

[5] Jane Yolen and Mark Teague, *How Do Dinosaurs Say Good Night?* (New York: The Blue Sky Press, 2000).

Composing *The Accidental Feast of the Holy Fools* proved to be a highly enjoyable process. Although we worked independently, Yolen adopted a few of my suggestions for concepts or imagery in the lyrics. I suggested that a song might play on the connection between madness and the moon; she replied mere hours later with a fully formed text that became the song "Moonstruck." In turn, hearing a recording of an early version of the song, she expressed her pleasure that the music illustrated the words by "waxing and waning," using dynamics that crescendo and decrescendo to a recurring high and low point within a strophic form (see Figure 1). This suggested further directions for later revisions of the songs, such as deepening their intertextuality with additional subtle musical allusions (in the case of "Moonstruck," to *Pierrot Lunaire* and *Clair de Lune.*)

After completing *The Accidental Feast*, I began to wonder if a more ambitious collaboration with Yolen might be a worthwhile project for my Masters composition thesis, a larger-scale work along the lines of a chamber opera. Rather than write an entire libretto from scratch, Yolen suggested that I might use some of her published collections of poetry for adults as a source for texts. In particular, her 2012 book *Ekaterinoslav* presented an intriguing possibility, offering a multifaceted narrative involving complicated characters from Yolen's family history.

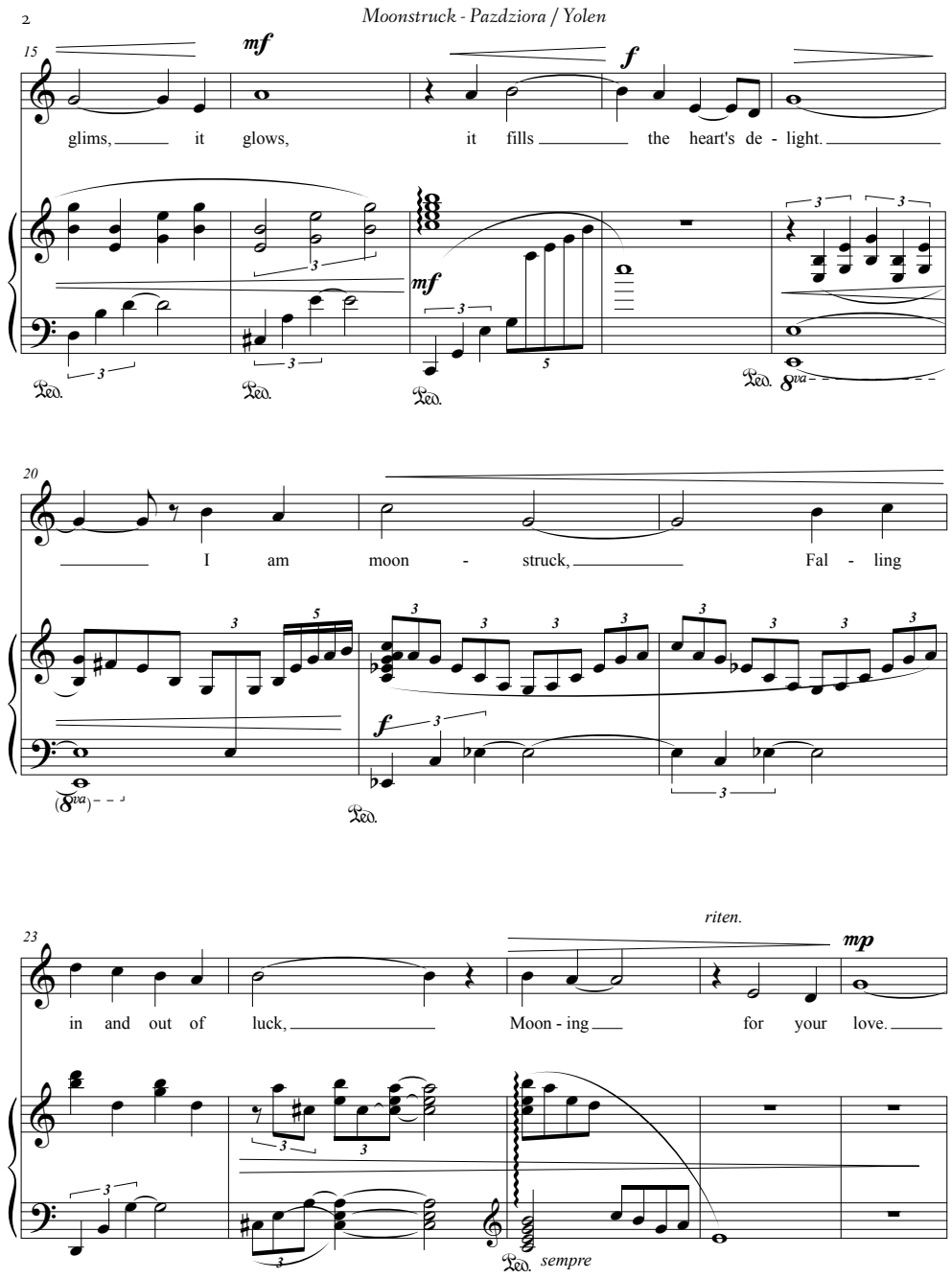


Figure 1. Waxing and waning dynamics in "Moonstruck" from *The Accidental Feast of the Holy Fools.*

CHAPTER II

"TO REINVENT MOMENT AND MEMORY": THEMES OF DISPLACEMENT IN *EKATERINOSLAV*

Ekaterinoslav: One Family's Passage to America is a book of poems telling the story of Yolen's father's immigration from Ukraine to New York with his family, which came over in 1910–1914. However, her father chose to suppress this part of his story, keeping the truth from her almost until his death. Yolen writes, "[M]y father had insisted until I was almost middle-aged that he had been born in New Haven (or was it Waterbury) until I found the original Ellis Island papers with his name on it. He'd been seven when he came over with his mother and father and three of his seven siblings. (The other four had come to America several years earlier.) Not to put too fine point on it, my father had lied to me all those years."[6] The real story was that her father had spent his early childhood in a small *shtetl,* or Jewish village, the name of which was forever linked with the brutality and the tragedy of the pogroms: Ekaterinoslav.

Faced with a dearth of concrete facts about her family history, Yolen attempted to reconstruct—or re-invent as poetry—the truth of her family's flight to America, using old photos and neglected documents to discover the oral history her father never gave her. Yolen's vivid imagination fills in details about her relatives' personalities and adventures, but also struggles to come to terms with her bereavement and betrayal by her father,

[6] Jane Yolen, "Works: 'Ekaterinoslav: A Family's Passage to America.'" http://janeyolen.com/works/ekaterinoslav-a-familys-passage-to-america/. Accessed April 4, 2014.

whose lies and silences denied her the chance to appreciate her heritage, and fully understand her own story.

My setting of a third of Yolen's poems from this collection navigates a space between song cycle and chamber opera, as dramatic monologues and dialogues give sketches of scenes from her family's immigrant experience and her own search for identity. The central personal drama is depicted in the poem "Round Frame," in which Yolen reflects on a picture of her father as a young boy: "He stares out at me, through me, daring me / to take away his manufactured birth / in Connecticut." Through the stories that her father told about himself, and more significantly the stories he suppressed, he shaped not only his own identity but also his children's. As "Round Frame" continues, Yolen laments the absence of connection to her Ukrainian heritage:

> All those years Ekaterinoslav
> was lost to me, when I could have celebrated
> Ukrainian winters, learned words of love,
> fashion, passion, paternity;
> how to season the fish with pepper, not sugar;
> how to cut the farfl from flat sheets of dough.
> All I had was New Haven. [7]

Considering its multilayered emotional development, I decided to divide "Round Frame" into three sections with repeated thematic material, providing a framing musical narrative that first sets up and finally offers some resolution to the story of a family history lost, rediscovered, and reconstructed.

---

[7] Jane Yolen, *Ekaterinoslav: One Family's Passage to America : A Memoir in Verse* (Duluth, Minn.: Holy Cow! Press, 2012).10.

In her preface to *Ekaterinoslav*, Yolen writes of the difficulty of determining the family's history with any degree of accuracy when, sadly, all the original participants are gone and only secondhand stories remain: " …I have no one to check with about the facts in these poems except my cousins and second cousins who know only a bit more than I do. As the Yolens are all storytellers, making up what we don't really know or remember, I can't vouch for the authenticity of what I've been told. But the major truths (as opposed to the facts) are here."[8] This sense of truth as distinct from fact, Yolen goes on to claim, is the domain of poetry, which can establish its own sense of reality in a different way than a formal historiography or memoir. In the concluding poem in the book (not included in my final composition), Yolen explains her purpose for writing: "I have written these / poems as resurrection. / I have molded these words / to reinvent moment and memory."[9] This function of poetic narrative as resurrection or reinvention allows for a greater artistic freedom while preserving the essential core of the story.

Although I do not have any Ukrainian or Jewish heritage as far as can be determined, I do identify with Yolen's frustration with a lack of detail about my own immigrant ancestors from Poland and Ireland. An opportunity to reconstruct or discover facts about their history is always tantalizing, especially their possible musical traditions. As I prepared to set the poems from *Ekaterinoslav* to music, I did some preliminary research into Ukrainian and Jewish music from the late 19th and early 20th centuries. Moshe Beregovski's authoritative collection *Old Jewish Folk Music* proved particularly

[8] Yolen, *Ekaterinoslav*. ix.

[9] Yolen, *Ekaterinoslav*. 49.

illuminating, containing tunes, contextualization, and analysis of tunes recorded in Ukraine, with such distinct characteristics as an altered Dorian scale.[10] I determined, however, that to attempt a detailed reconstruction or pastiche of genuine Jewish music would be counterproductive to the artistic goals of the composition, which is not about meticulous authenticity but about memories imagined without the benefit of immediate connection to historical context. In the end I used a few characteristic klezmer modes and rhythms only sparingly, most prominently in the movements "Bottle" (see Figure 2), "Picture This," and "Pogrom", reinterpreting them with irregular meters and extended harmonies to fit Yolen's poetry.

[10] Moshe Beregovski, *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski*, ed. Mark Slobin (Syracuse, N.Y.: Syracuse University Press, 2000). 595.

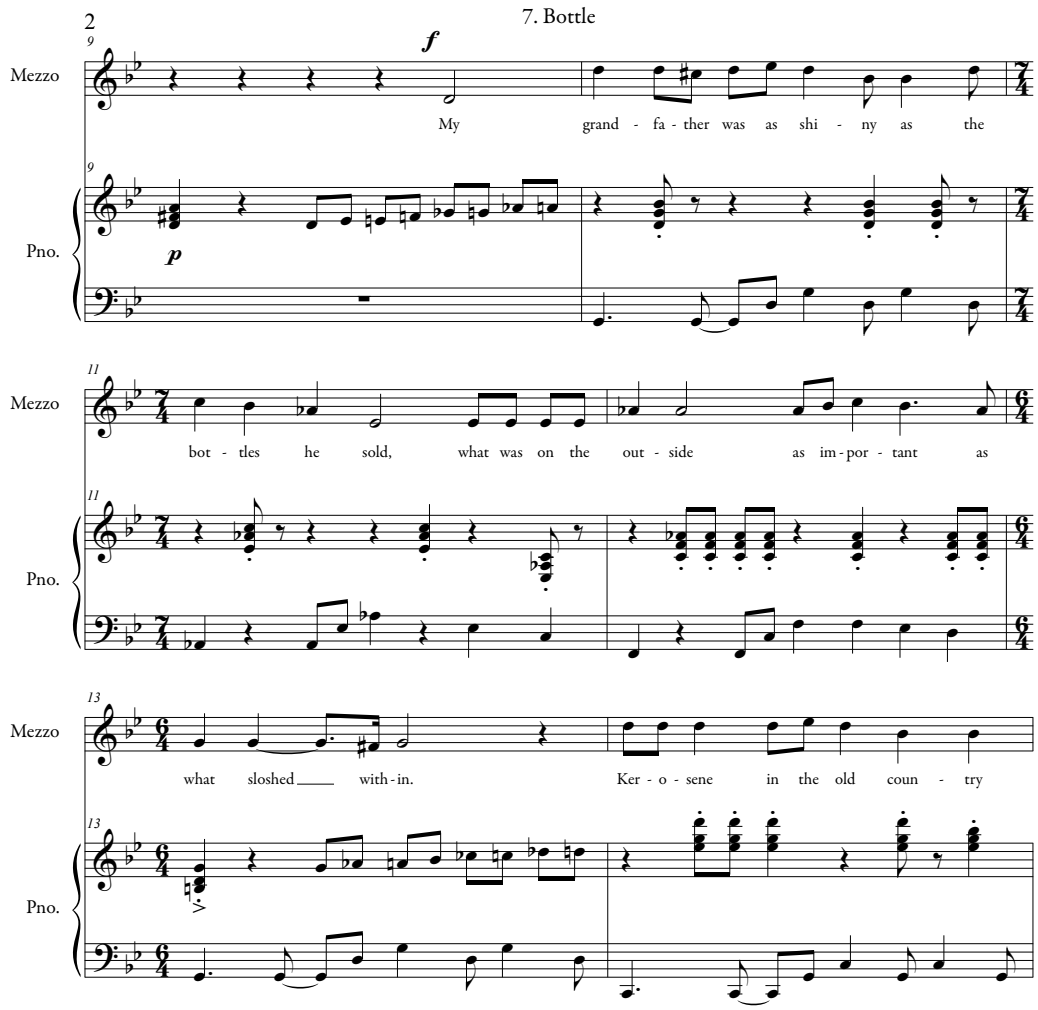


Figure 2. Evocation of klezmer modality and rhythm in "Bottle."

Similarly to "Round Frame," the text of "Bottle" appeals specifically to a piece of family memorabilia. Yolen reflects on a glass bottle manufactured by her grandfather, a product he would have sold in both the Old and New World. The artifact, sitting on her shelf, serves as a tangible link to history, a reminder of "a moment from the past / when we had

dreams." She concludes that we "are now much richer / than grandfather ever dreamed of, / and somehow poorer as well."[11]

In her reinvention of the past, Yolen draws from the few surviving historical records to create pictures and vignettes of her family's immigrant experience. The opening poem invites us, "Picture this small shtetl, / packed dirt streets / rutted with market day traffic." A picture of her uncle Lou, dressed to the nines with a cane and a jaunty hat, becomes the lighthearted "Dapper Dan," with its subtext of early immigrants trying their best to assimilate into their new culture. On more somber notes, "Cholera" and "Pogrom" deal with the harsh realities of disease and persecution that motivated many Ukrainian Jews to consider emigration.

Emigration itself is portrayed as both an adventure and a hardship:

> The cuticles of travel are raw,
> bloody, chewed down, but still
> we are safer here, or so we believe. […]
> More feared, though, are the knives
> of the horsemen of the steppes,
> the unknown safer than the known. [12]

In the process of immigration, the family's names are changed: "Lev becomes Louis, Lou. / Rachil Rose, Aron Harry. / My father, Wolf, tamed into Will." Rather than an enforced authoritarian renaming, the immigrants are constructing their own identities. "Manifest / transliterations change vowels, consonants, till we all sound American…" Yolen

---

[11] Yolen, *Ekaterinoslav.* 39.

[12] Ibid. 16.

pointedly describes this change of identity as "Ellis Island mathematics," a process of "extraction, attraction, subtraction." [13] By gaining their new identity as "sound Americans," something of their past identity becomes lost, perhaps irretrievably.

The question of identity is at the heart of the emotional crisis in Yolen's own experience. In a climactic poem, "Will," Yolen attempts to come to terms with her father's cover-up of his own story and his original name. "The past will not lie buried," she begins, with a canny double wordplay on several meanings of the name "Will" and the word "lie."

> All the years he denied it,
> that name, that place of birth,
> that compound near Kiev,
> and I so eager for the variants with
> which he lived his life. [14]

Whatever Will Yolen's reasons for denying the facts may have been, the result, as for many Americans of immigrant descent, is a sense of displacement and disconnection. The creation of music and poetry in collaboration offers a chance "to reinvent moment and memory," creating pictures that are not actually remembered but imagined as though they had been.

---

[13] Ibid.

[14] Ibid. 48.

CHAPTER III

CONCLUSIONS

Setting the texts of *Ekaterinoslav* proved to be a rewarding musical and emotional challenge, as I had to create music that would offer engaging melodic settings of poems with highly complex meters while being faithful to the story of Jane Yolen and her father's family. While my foray into Jewish ethnomusicological research had less effect on the finished score than I might have anticipated, forms of musical expression that came more naturally to me suited the texts well. The combination of my music with words that were often highly dramatically charged provided many opportunities to be expressive without the need to resort to heavy-handedness. Overlapping ostinati of varying lengths proved to be a simple but useful technique for illustrating some of Yolen's appeals to mathematics as a metaphor for change or loss (most obviously in "Cholera" and "Ellis Island Mathematics"). I also found it was often effective to provide opportunities for unmetered patterns and improvisation, which I would like to explore more in further compositions. I would welcome the chance to collaborate on other projects with Jane Yolen, whose prolific output of poetry certainly can provide more opportunities for further musical settings.

BIBLIOGRAPHY

Beregovski, Moshe. *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski*. Edited by Mark Slobin. Syracuse, N.Y.: Syracuse University Press, 2000.

Pazdziora, Eric. "The Land Without Stories: A Threefold Tale." In *New Fairy Tales: Essays and Stories*, edited by John Patrick Pazdziora and Defne Çizakça, 269–78. Unlocking Press, 2013.

Yolen, Jane. "About." Accessed April 4, 2014. http://janeyolen.com/about-site/.

———. "America's Cinderella." *Children's Literature in Education* 8, no. 1 (March 1, 1977): 21–29.

———. *Ekaterinoslav: One Family's Passage to America : A Memoir in Verse*. Duluth, Minn.: Holy Cow! Press, 2012.

———. "Works: 'Ekaterinoslav: A Family's Passage to America.'" Accessed April 4, 2014. http://janeyolen.com/works/ekaterinoslav-a-familys-passage-to-america/.

Yolen, Jane, and Mark Teague. *How Do Dinosaurs Say Good Night?* New York: The Blue Sky Press, 2000.

APPENDIX A

SCORE OF *EKATERINOSLAV*

EKATERINOSLAV

One Family's Passage to America

for

Two voices, B-flat clarinet, Violin I, Violin II, Viola,
Violoncello, Double Bass, Piano, and Percussion

words by
JANE YOLEN

music by
ERIC PAZDZIORA

EKATERINOSLAV

One Family's Passage to America

1. Round Frame (I)
2. Picture This
3. Names
4. Dapper Dan
5. Pogrom
6. Cholera
7. Bottle
8. Round Frame (II)
9. Second Wave
10. Passage Through the Great Hall
11. Admitted
12. Ellis Island Mathematic
13. Will
14. Round Frame (III)

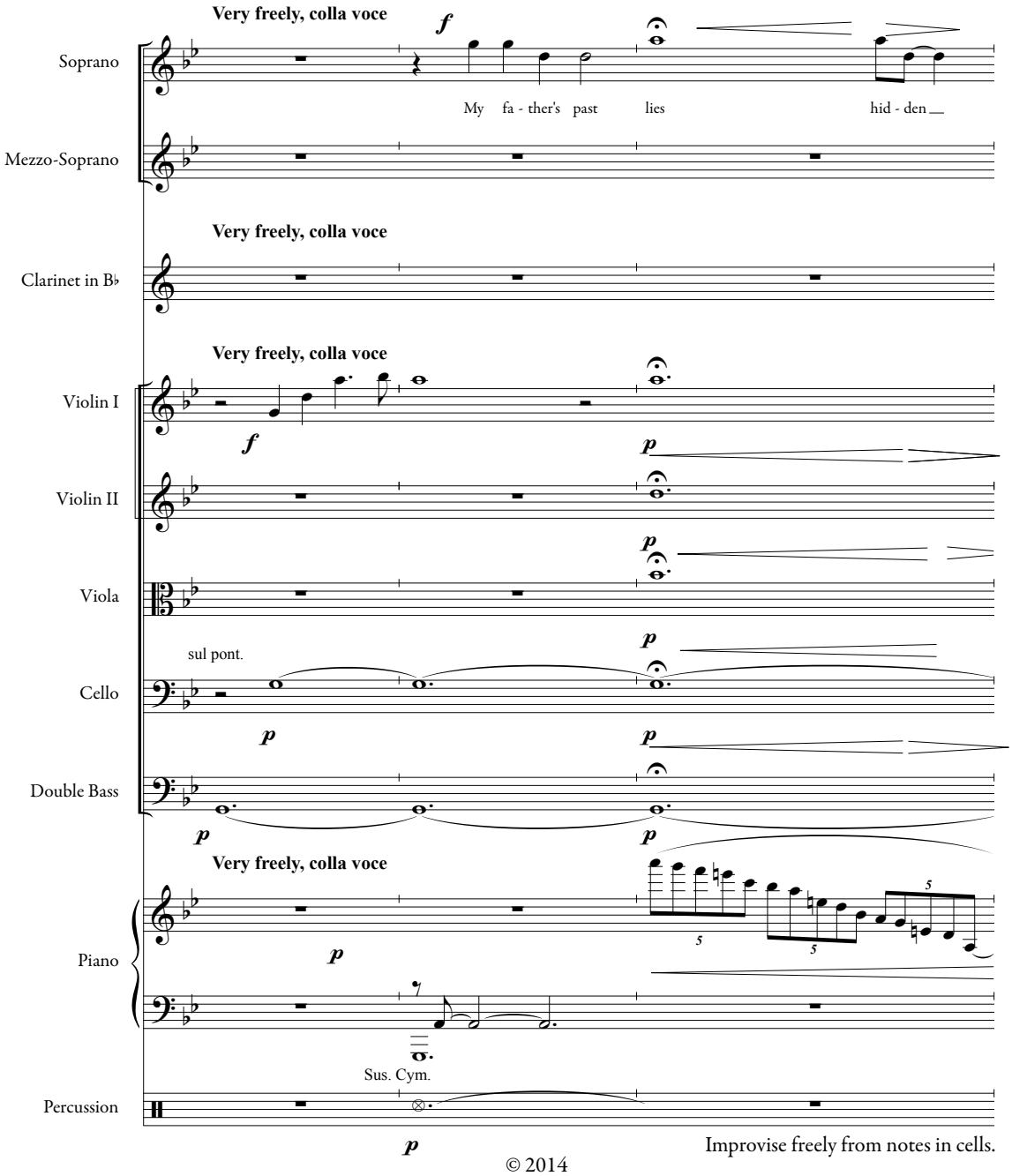
"Ekaterinoslav: One Family's Passage to America" by Jane Yolen
Used by Permission of Curtis Brown, Ltd.
Copyright © 2012. All Rights reserved.

Score

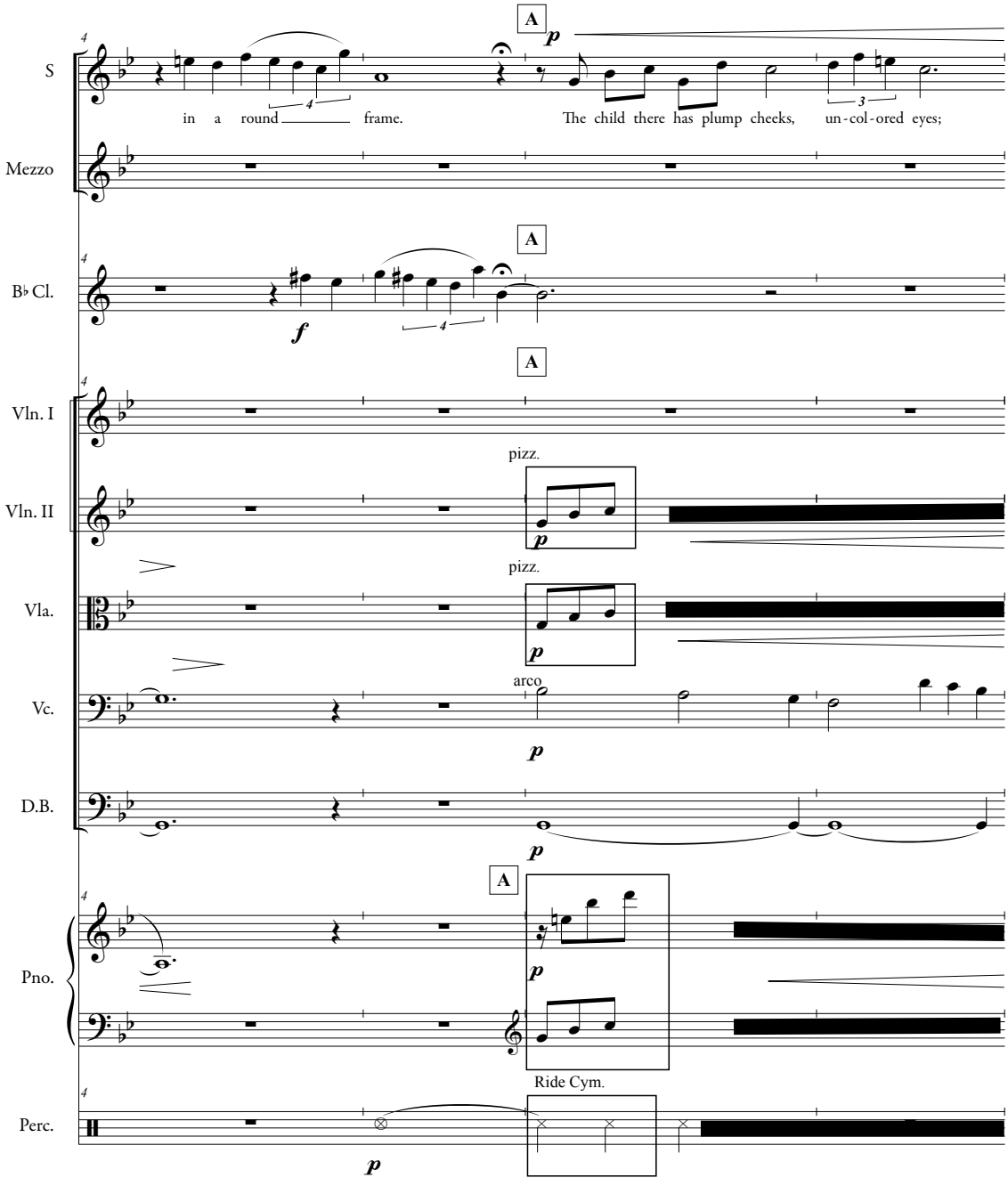
1. Round Frame (I)

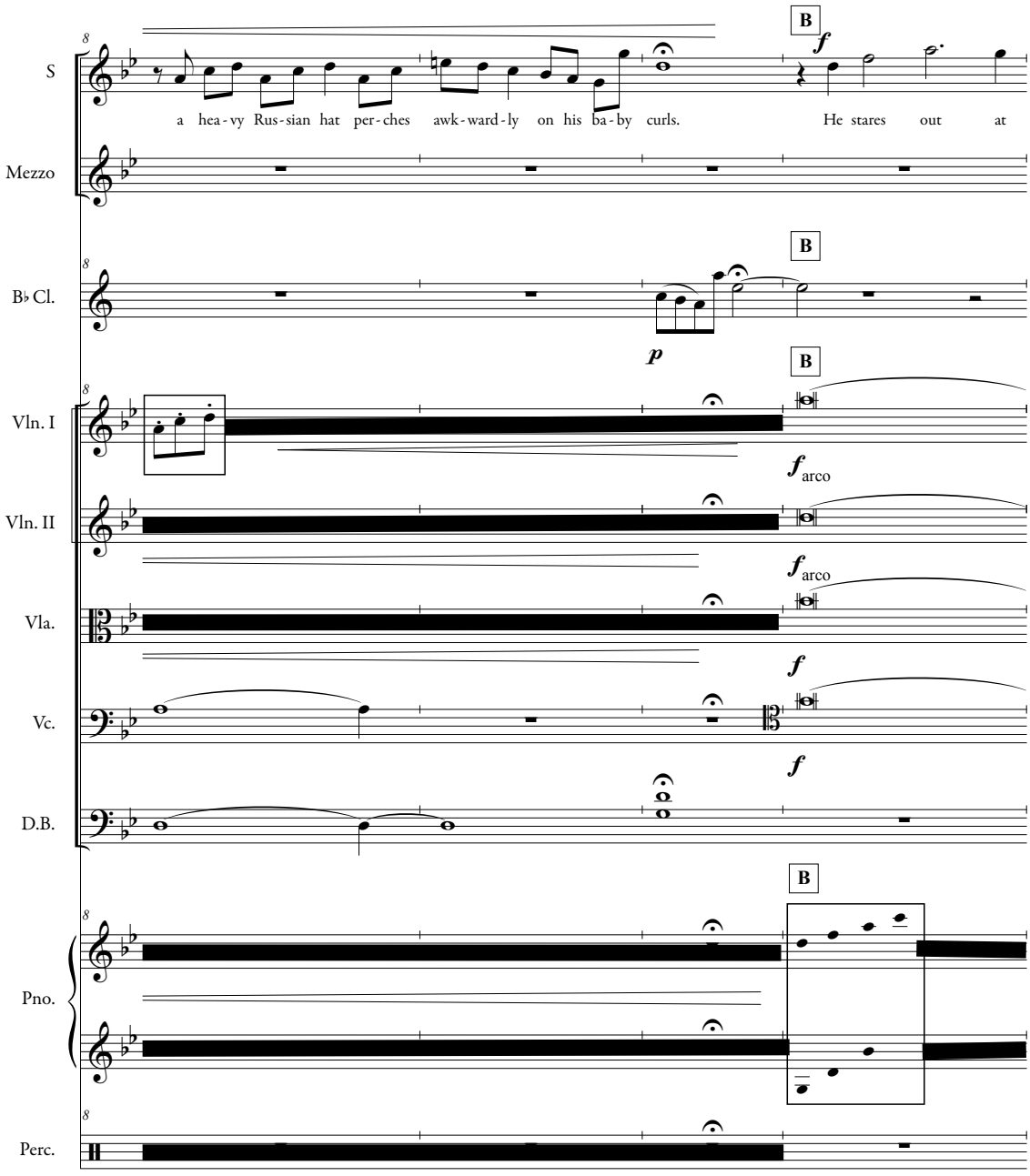
Jane Yolen

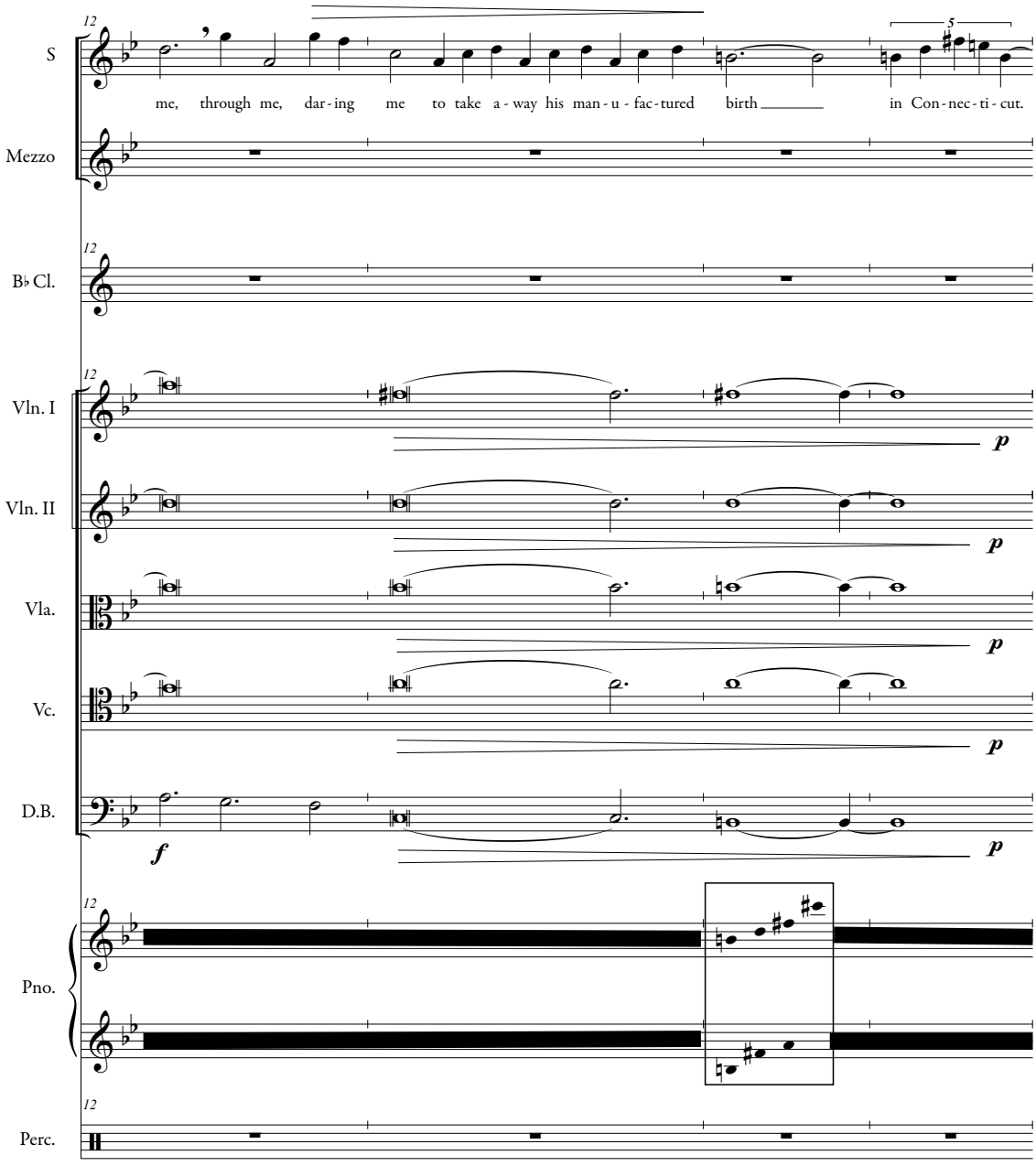
Eric Pazdziora

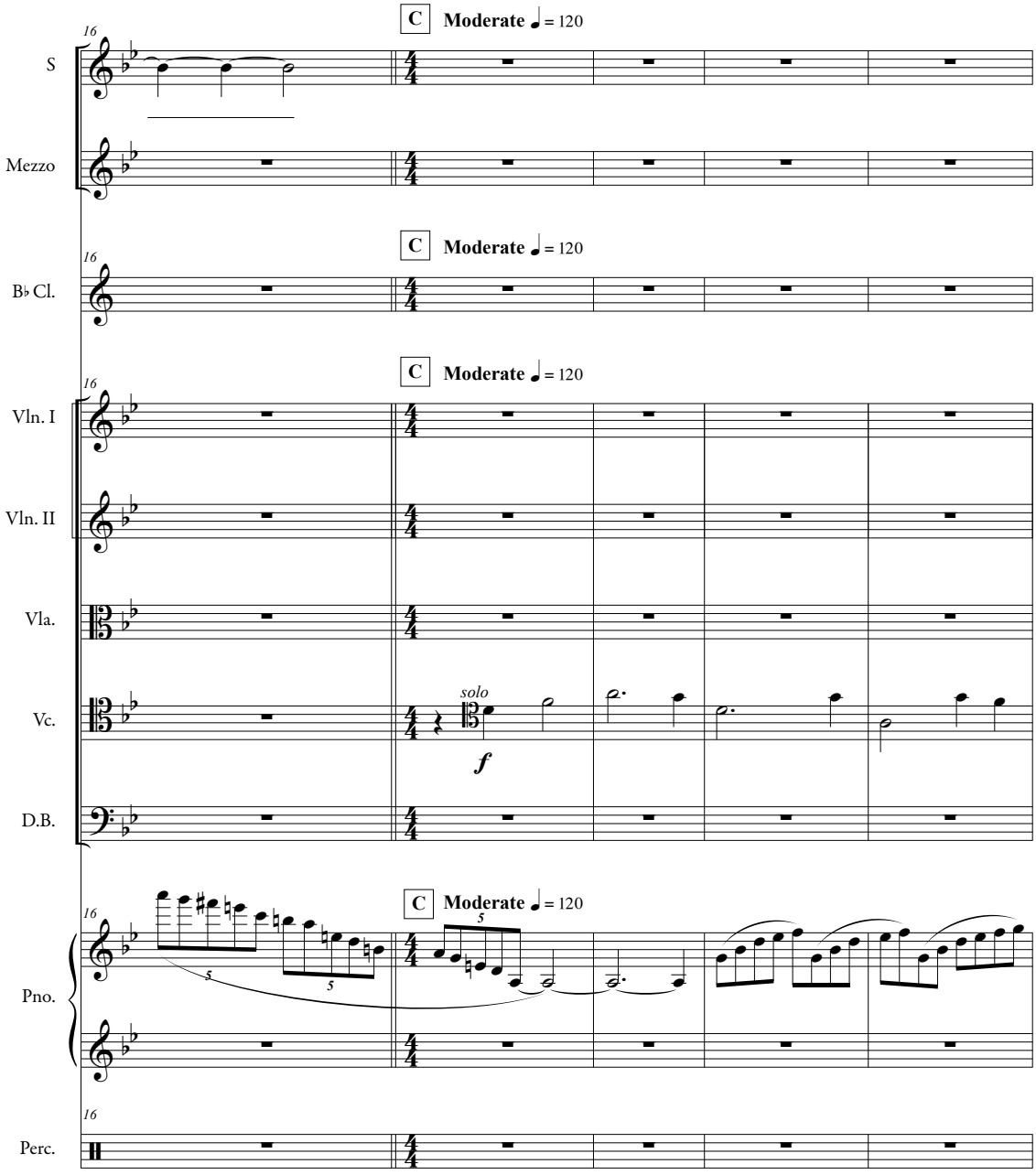


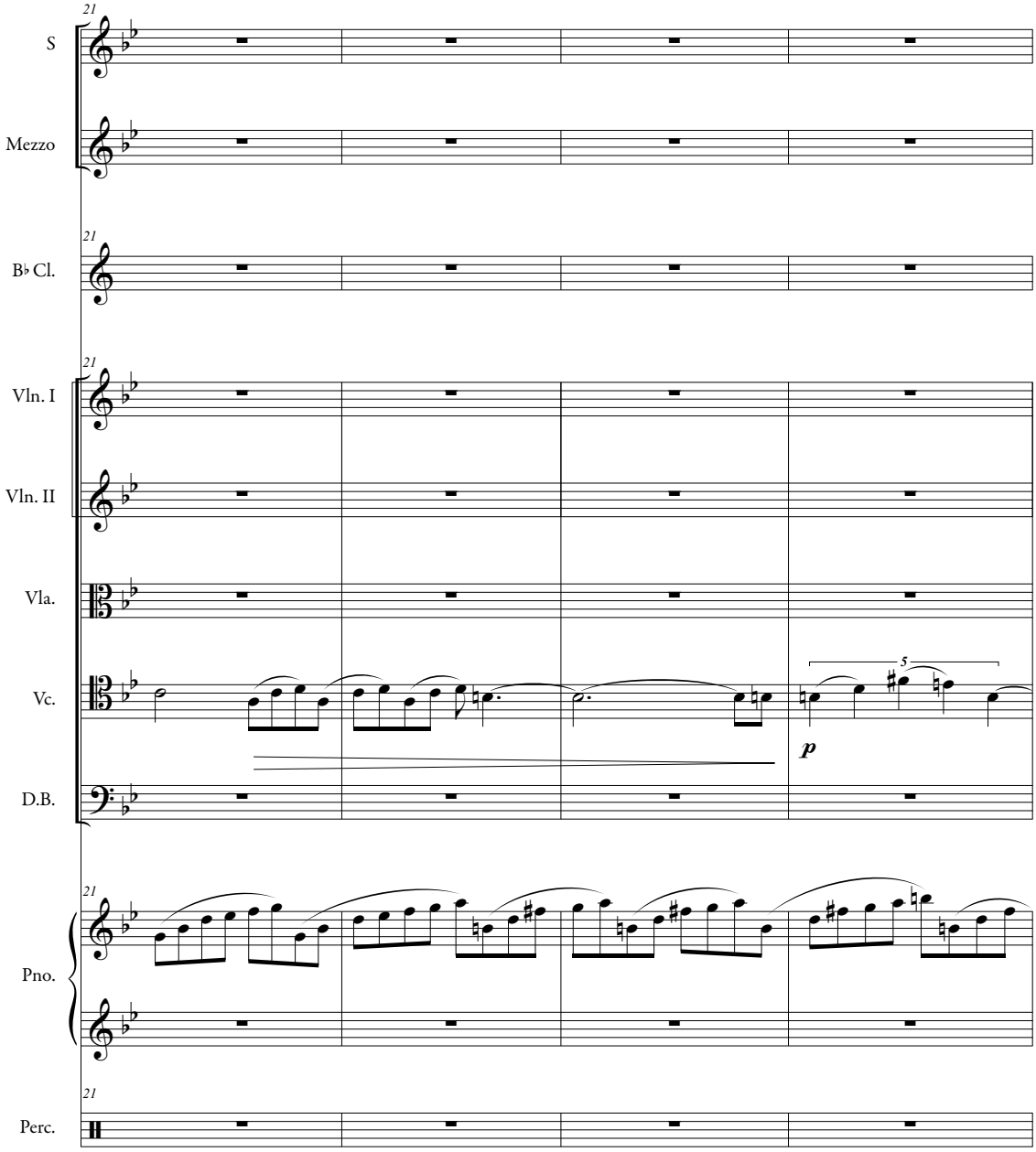
© 2014

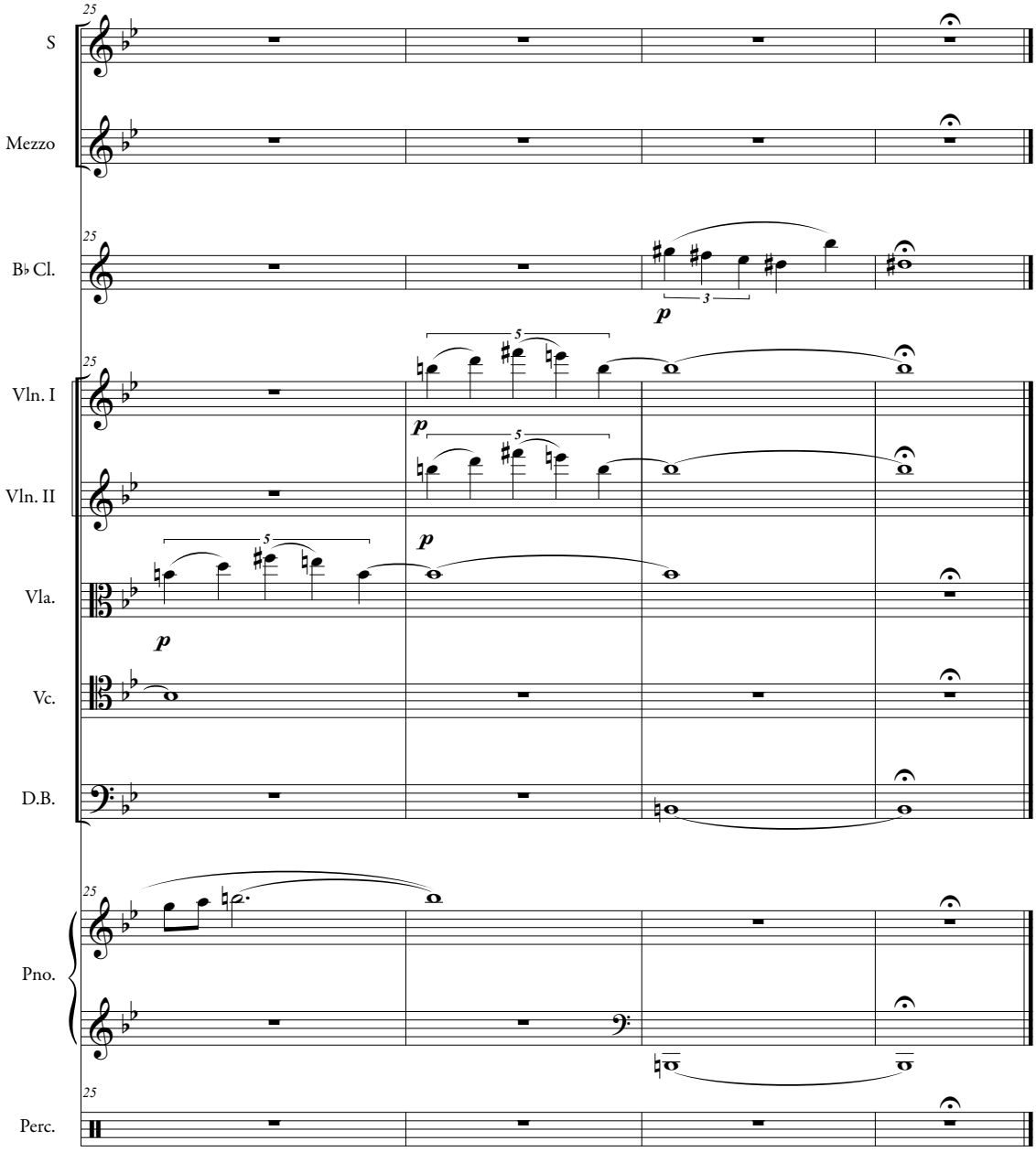

A
S
in a round frame.
The child there has plump cheeks, un-col-ored eyes;
Mezzo
B♭ Cl.
Vln. I
pizz.
Vln. II
pizz.
Vla.
arco
Vc.
D.B.
Pno.
Ride Cym.
Perc.


B
S
a hea - vy Rus - sian hat per - ches awk - ward - ly on his ba - by curls. He stares out at
Mezzo
B♭ Cl.
Vln. I
Vln. II
arco
Vla.
Vc.
D.B.
Pno.
Perc.

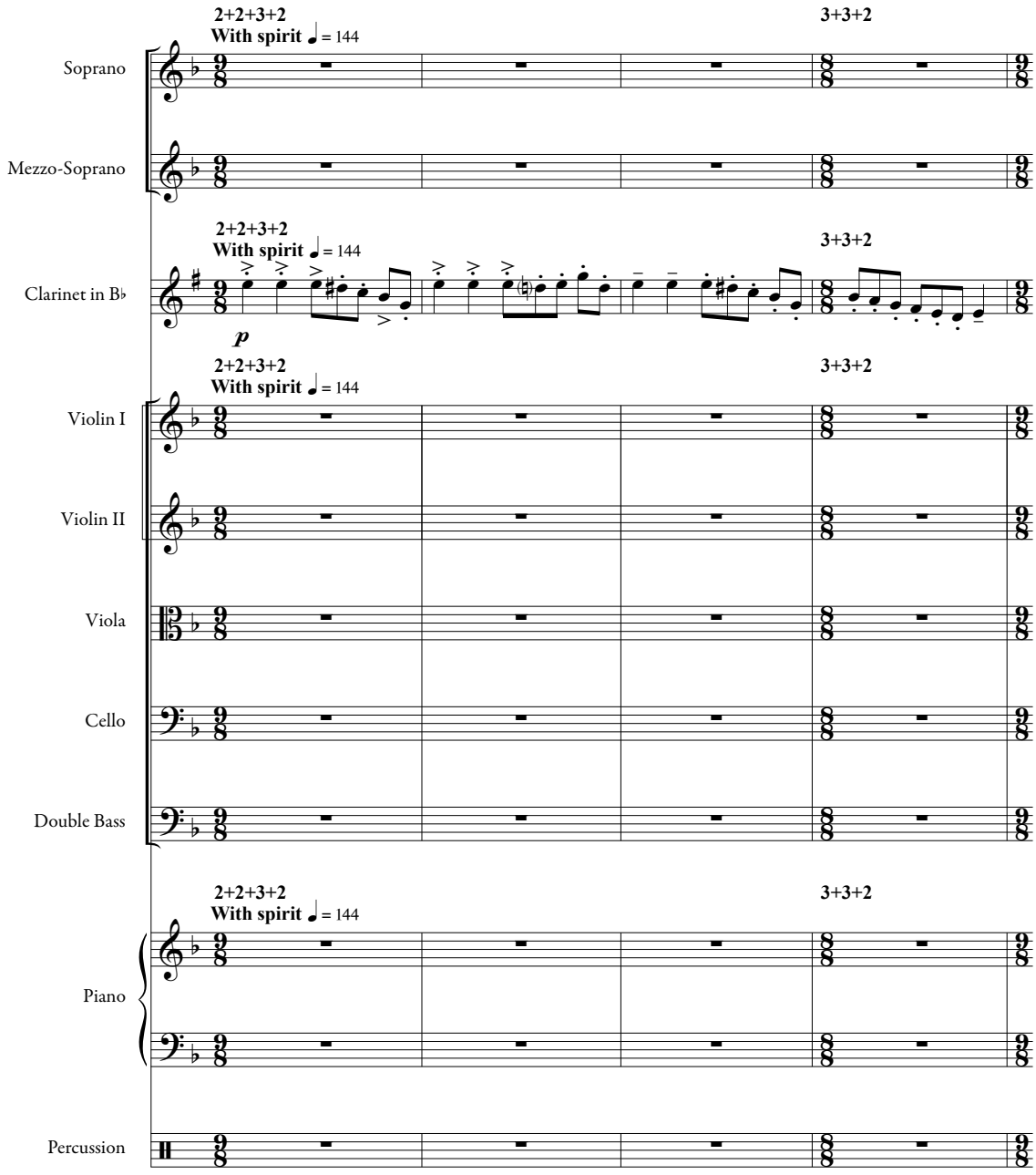

S
me, through me, dar - ing me to take a - way his man - u - fac - tured birth in Con - nec - ti - cut.
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
f


C Moderate ♩ = 120
16
S
Mezzo
C Moderate ♩ = 120
16
B♭ Cl.
C Moderate ♩ = 120
16
Vln. I
Vln. II
Vla.
Vc.
solo
f
D.B.
C Moderate ♩ = 120
16
5
5
5
Pno.
16
Perc.

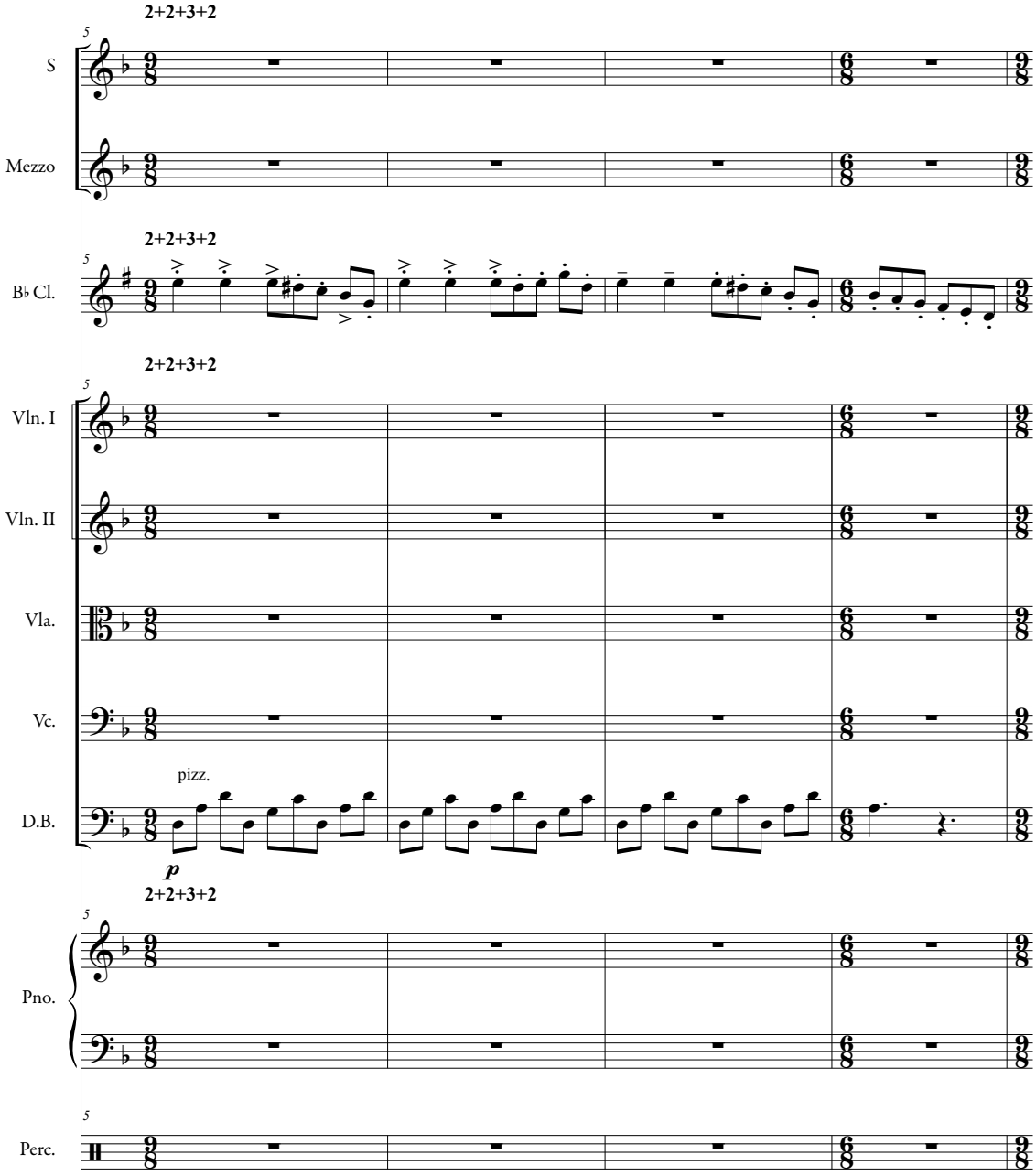

21
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
5
p

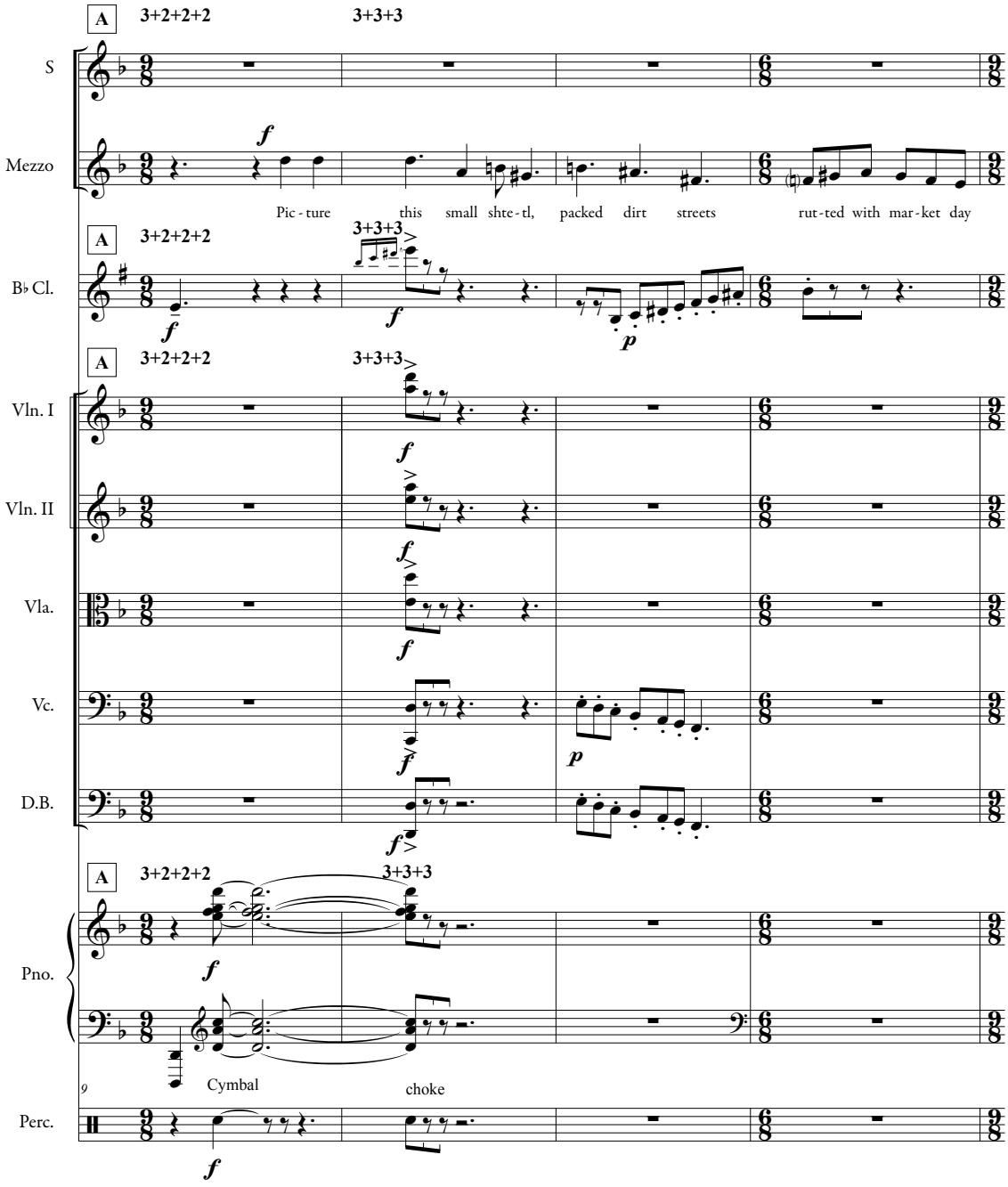

25
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
3
5

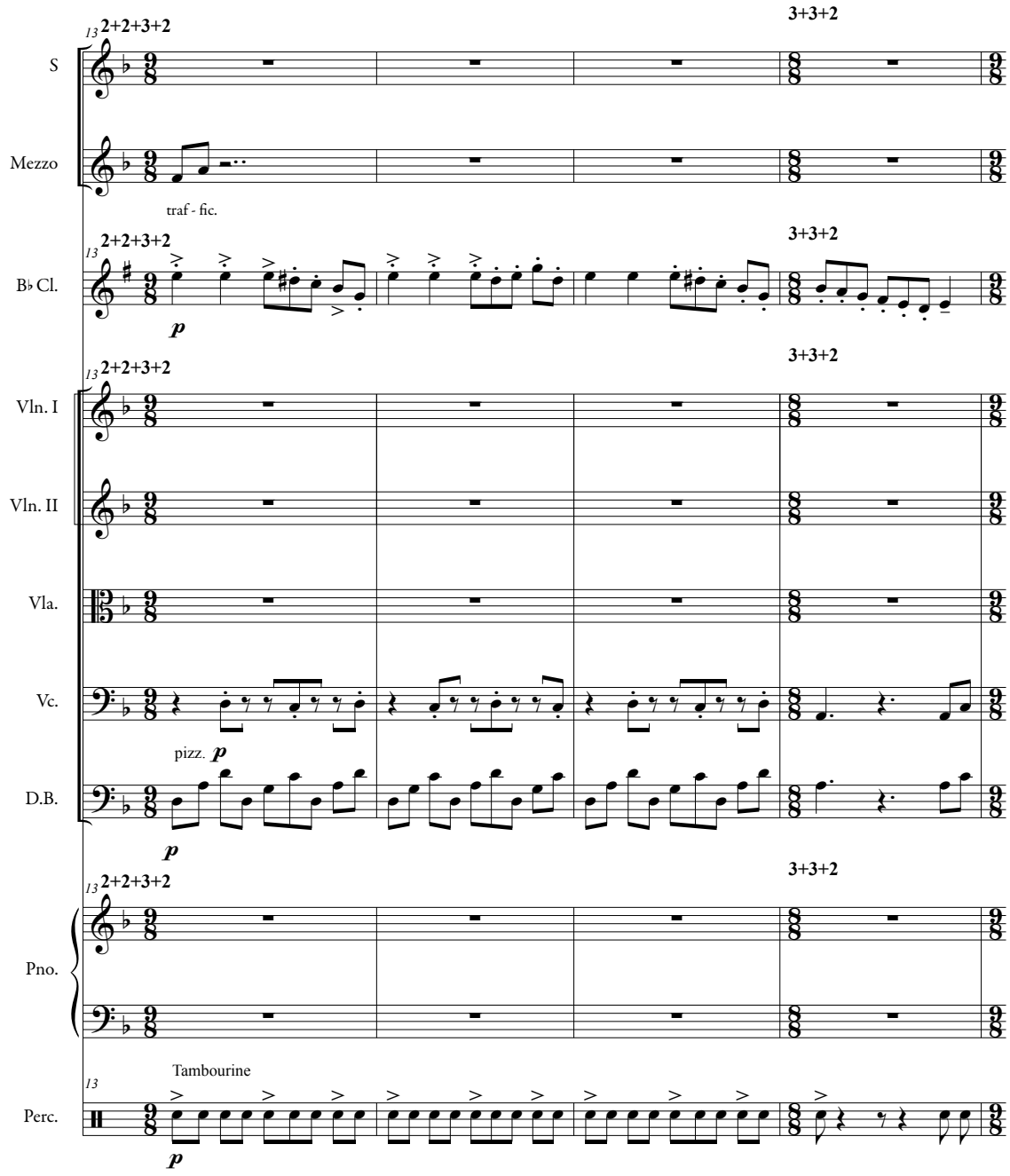
2. Picture This

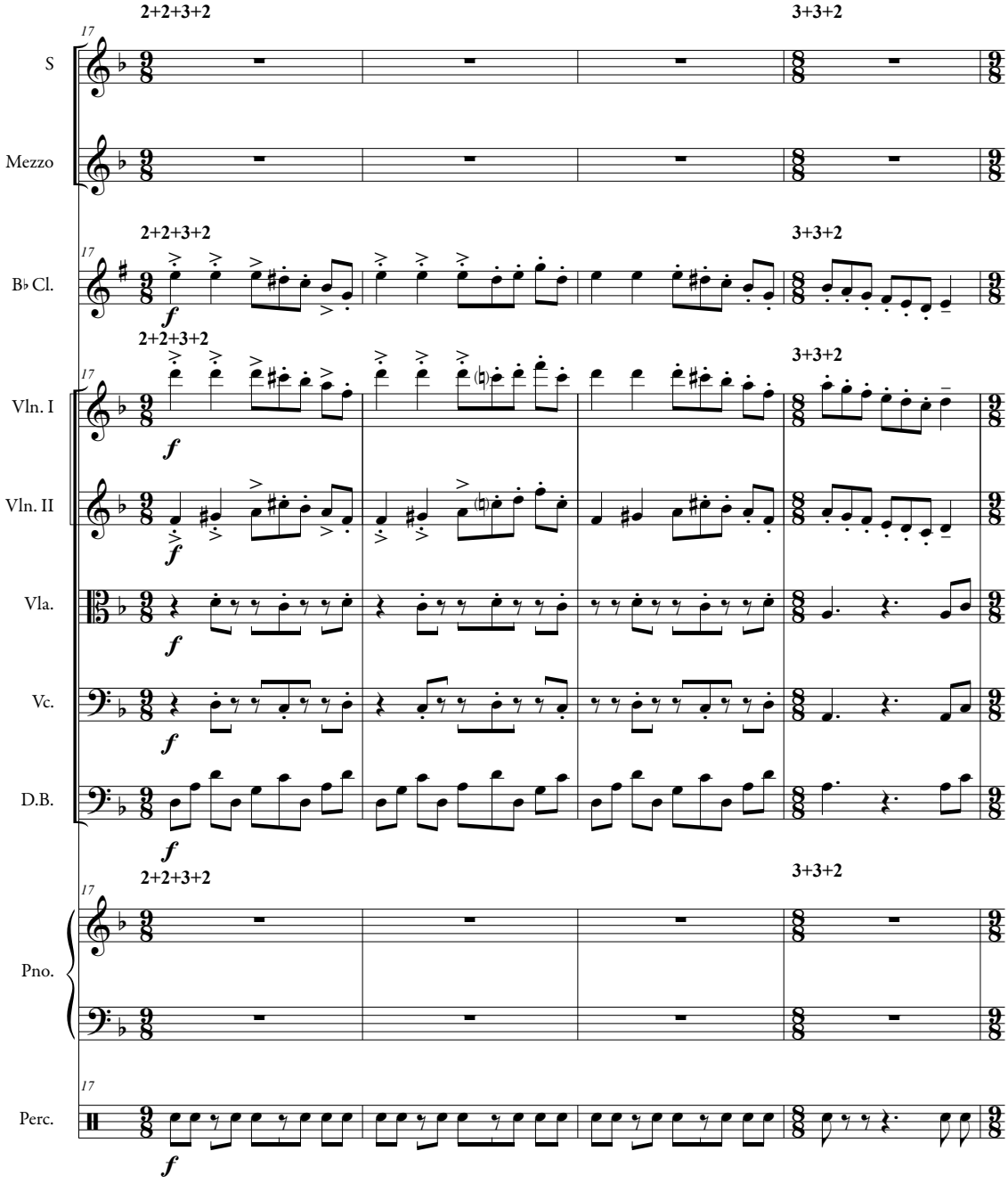


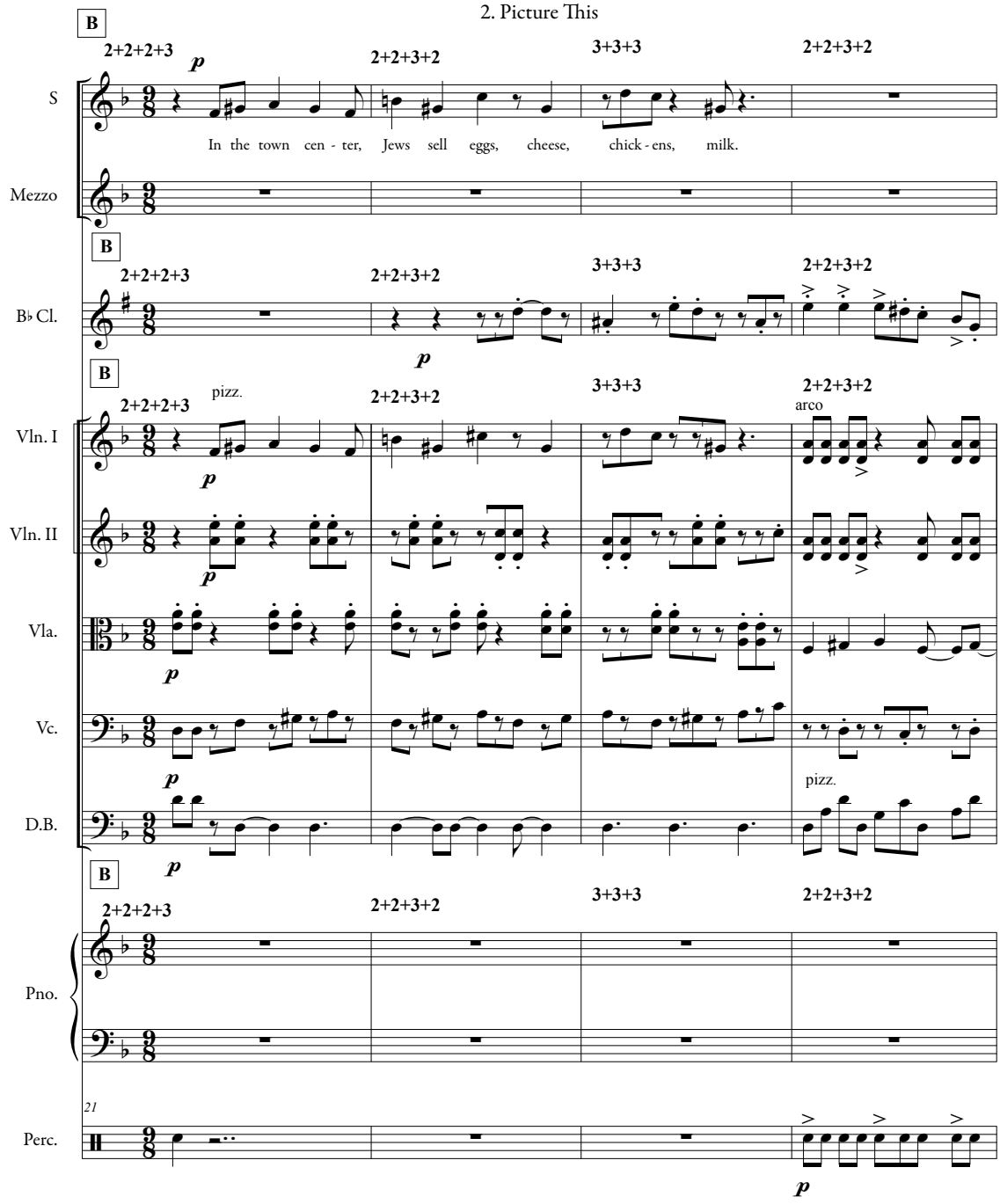
© 2014

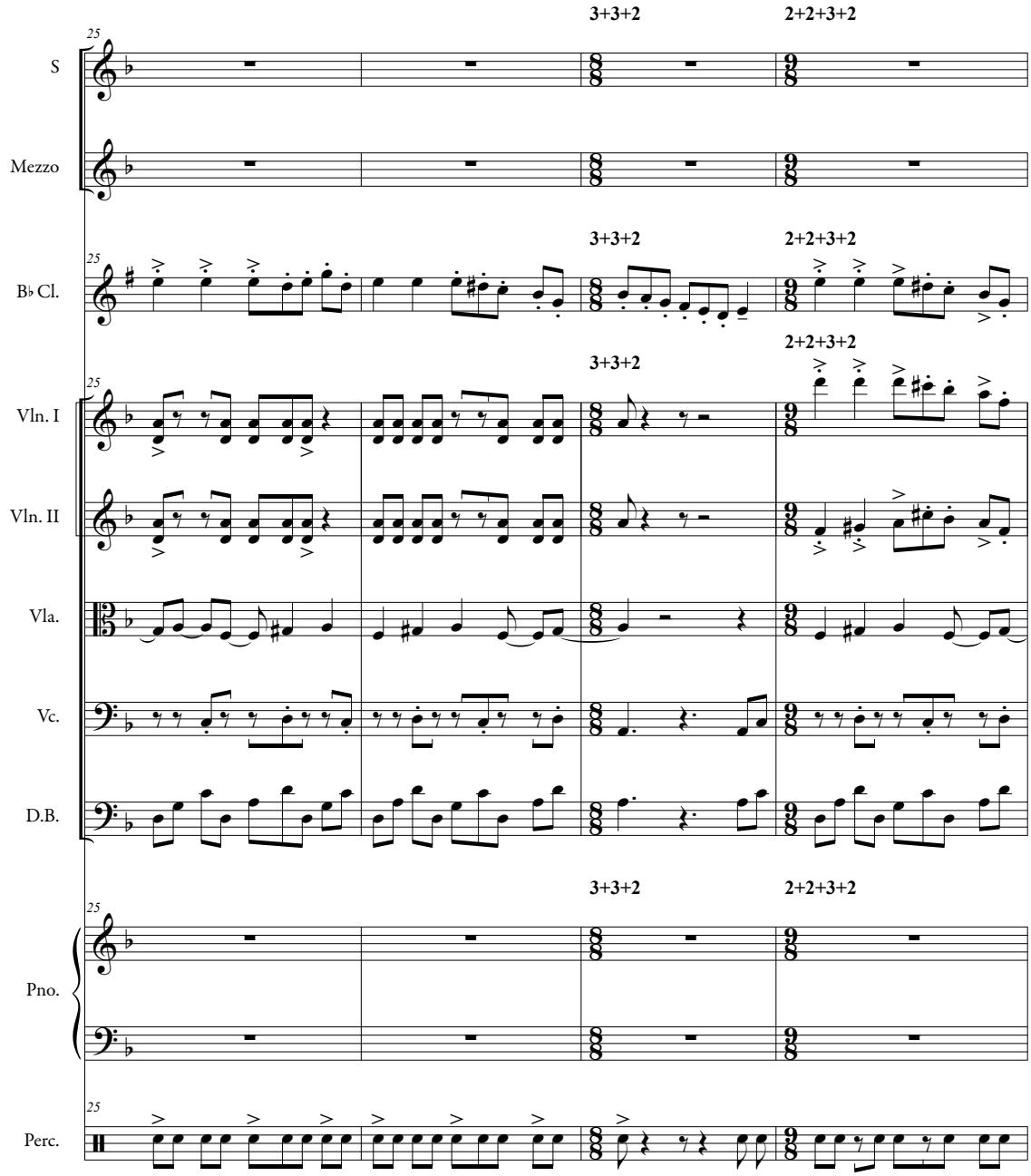

2+2+3+2
S
Mezzo
2+2+3+2
B♭ Cl.
2+2+3+2
Vln. I
Vln. II
Vla.
Vc.
pizz.
D.B.
p
2+2+3+2
Pno.
Perc.

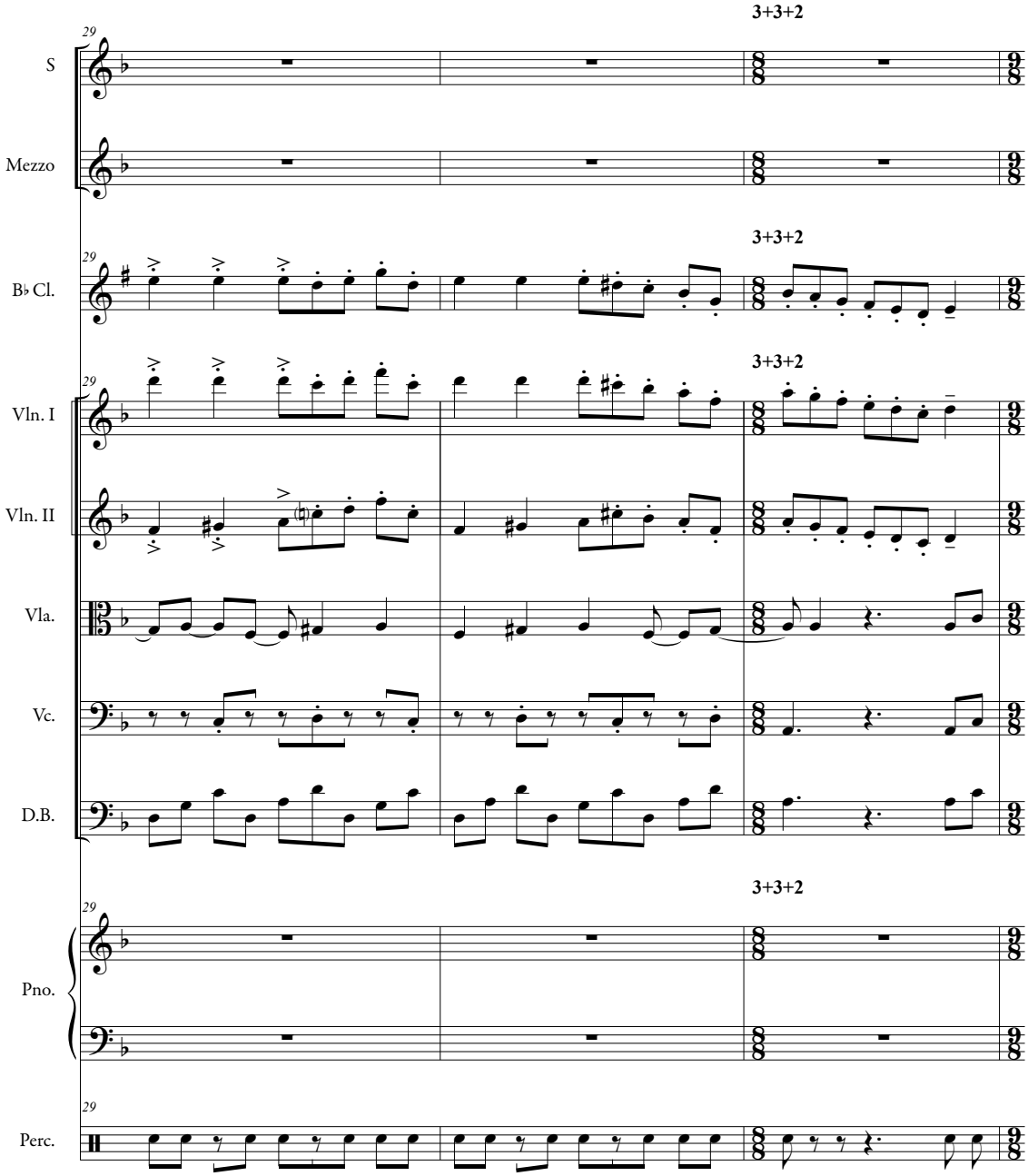

A
3+2+2+2
3+3+3
S
Mezzo
Pic - ture this small shte - tl, packed dirt streets rut - ted with mar - ket day
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Cymbal
choke
Perc.

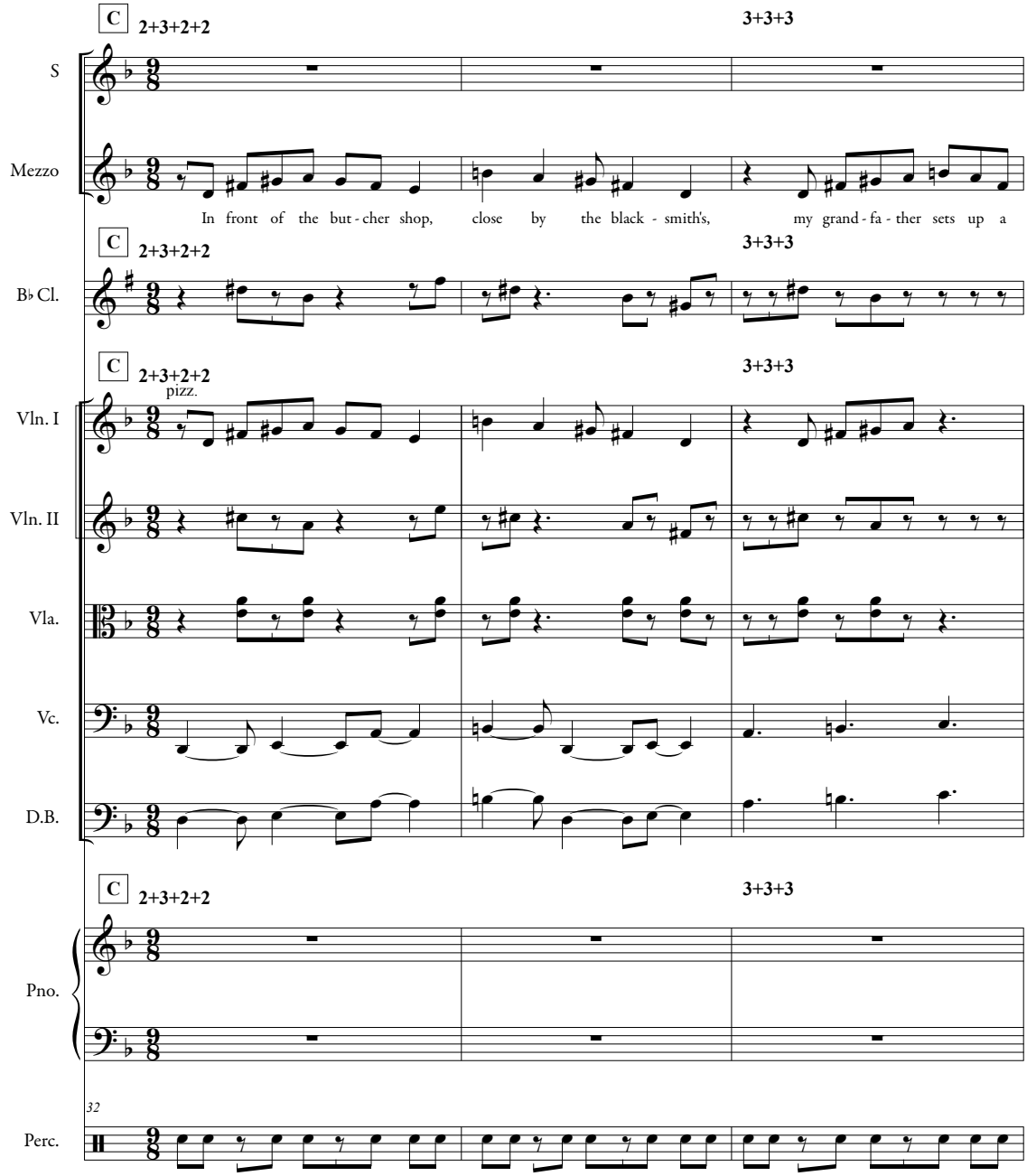

13
2+2+3+2
3+3+2
S
Mezzo
traf - fic.
B♭ Cl.
p
Vln. I
Vln. II
Vla.
Vc.
pizz.
D.B.
Pno.
Tambourine
Perc.

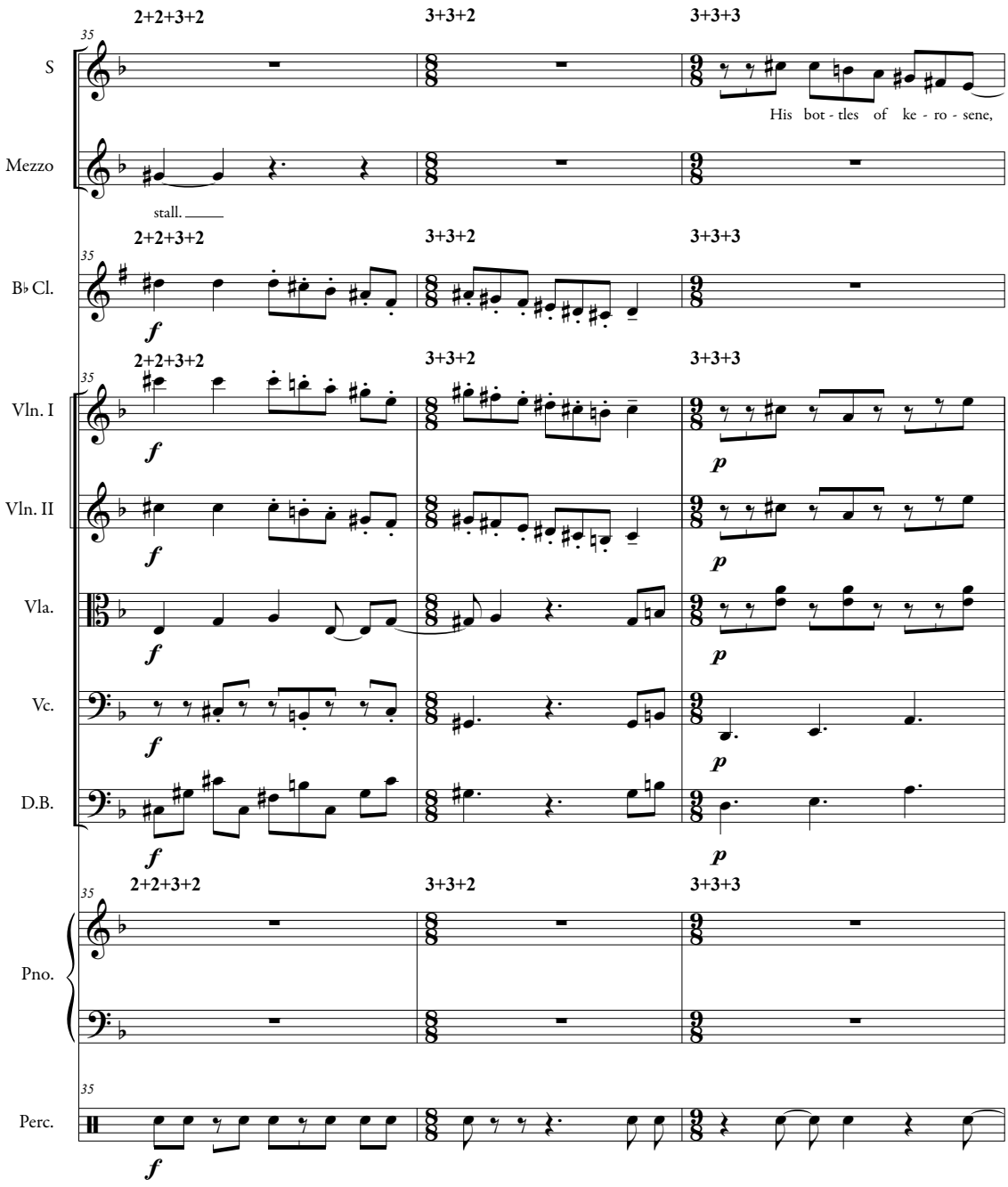

2+2+3+2
3+3+2
17
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f

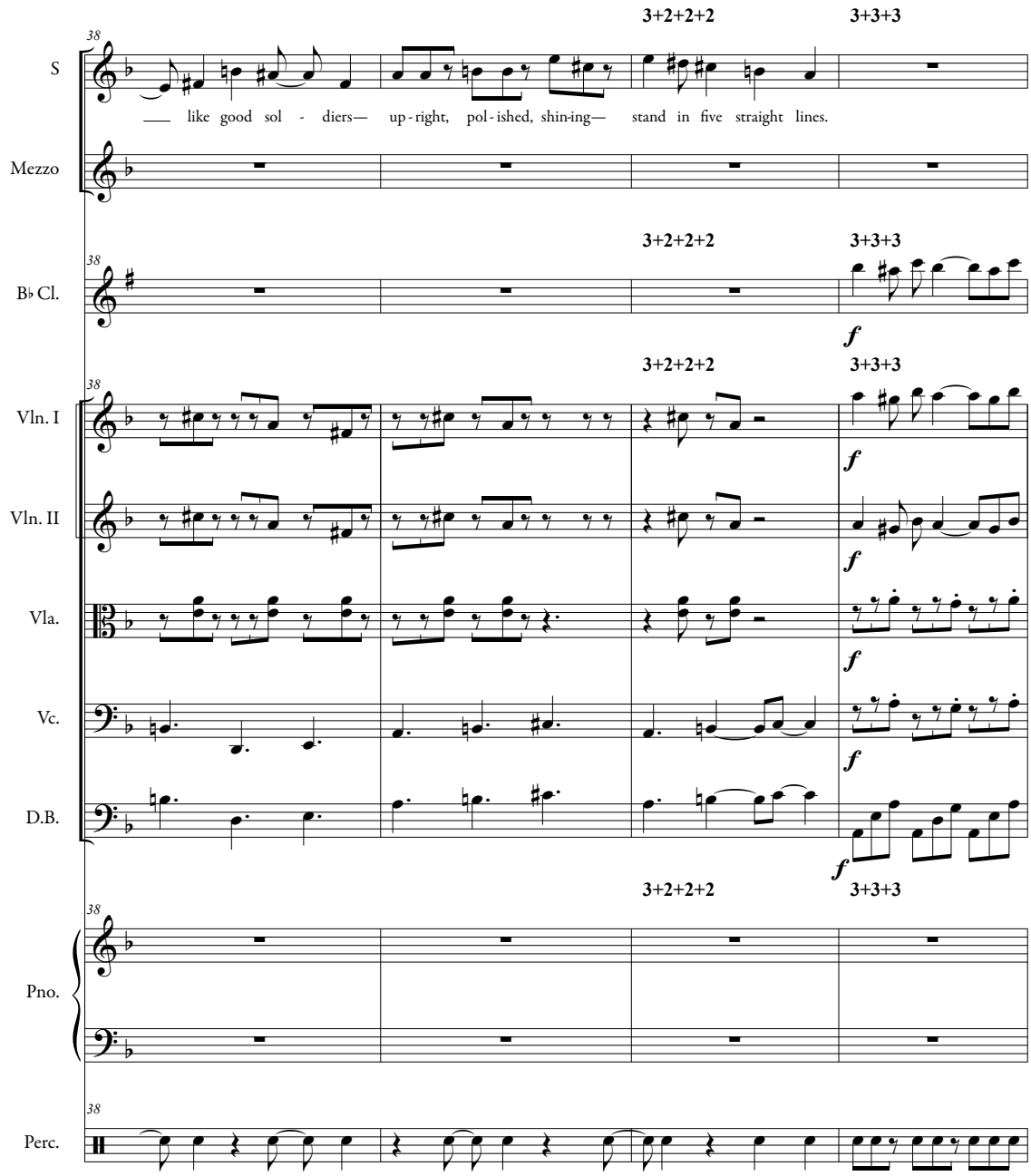

2. Picture This
B
2+2+2+3
2+2+3+2
3+3+3
2+2+3+2
S
In the town cen - ter, Jews sell eggs, cheese, chick - ens, milk.
Mezzo
B♭ Cl.
pizz.
arco
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
21
Perc.

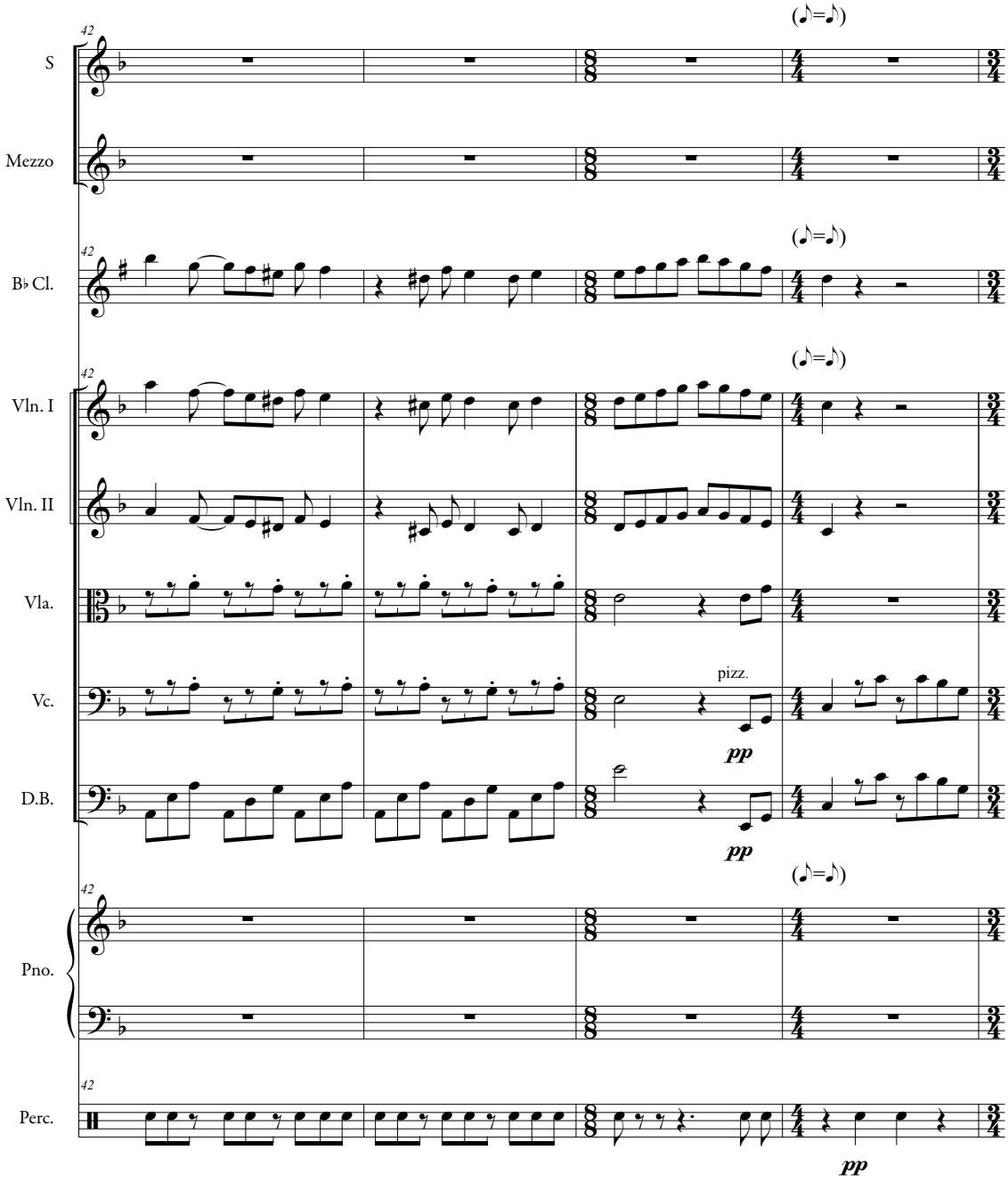

3+3+2
2+2+3+2
25
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

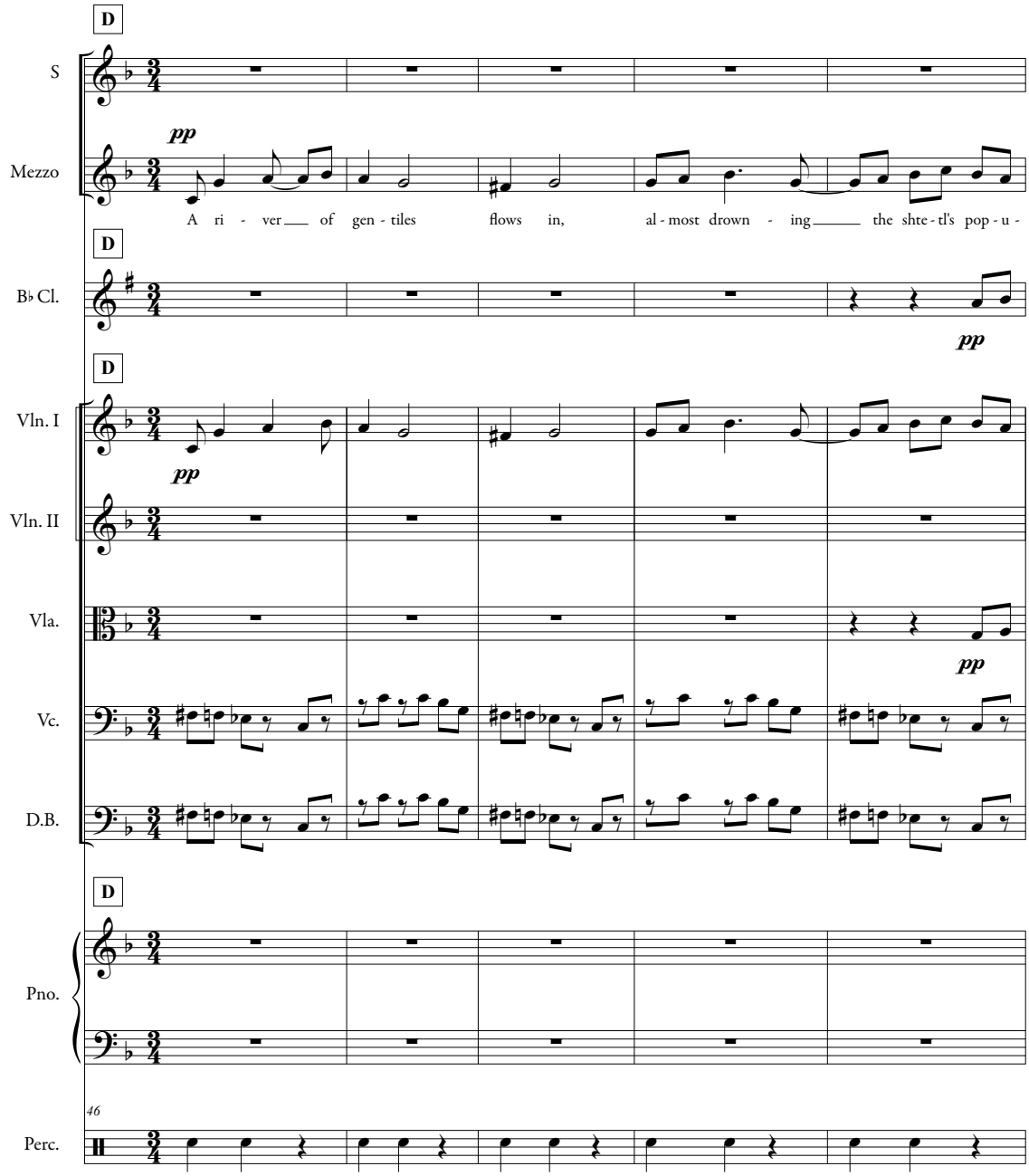

3+3+2
29
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

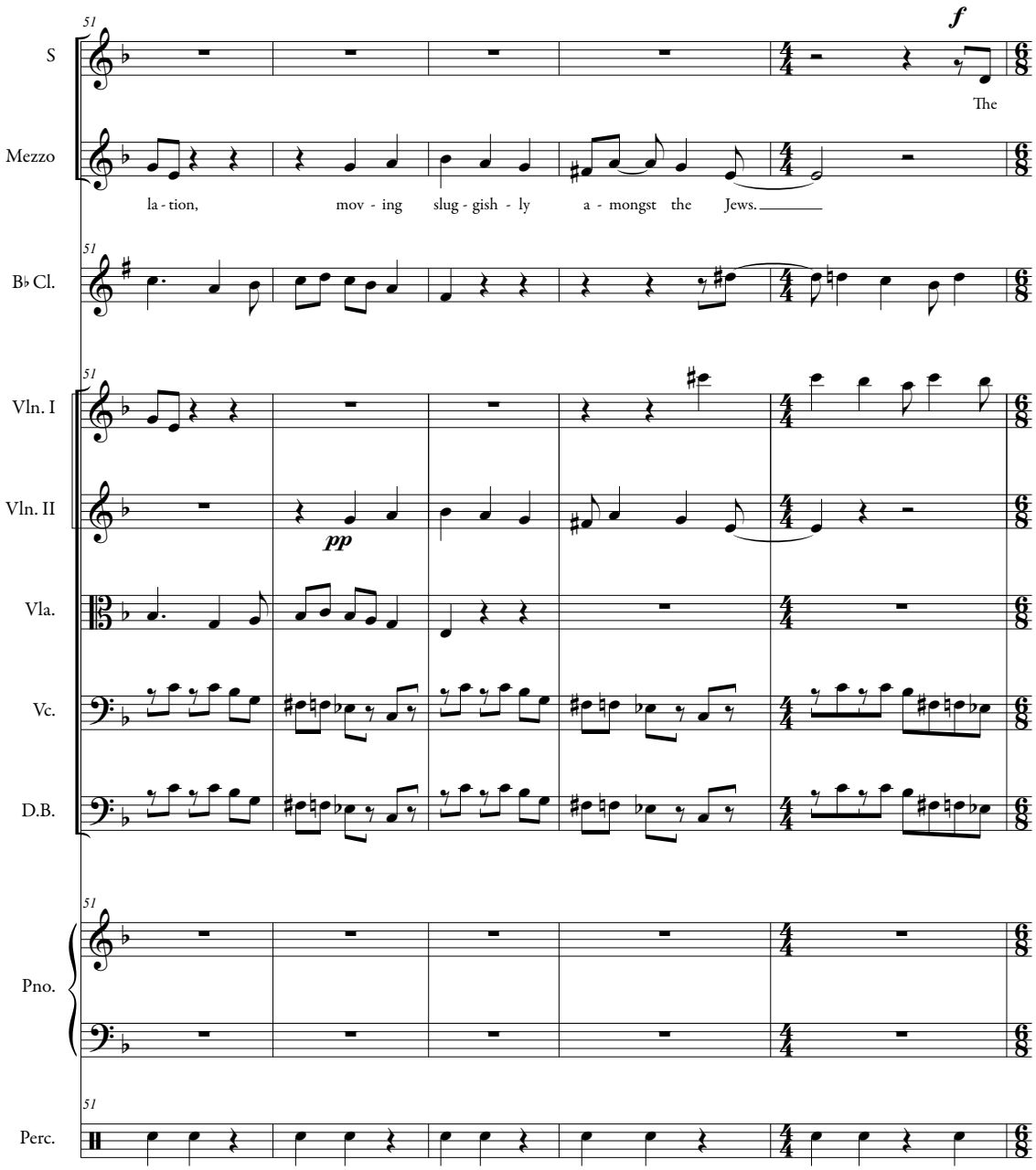

C
2+3+2+2
3+3+3
S
Mezzo
In front of the but - cher shop, close by the black - smith's, my grand - fa - ther sets up a
B♭ Cl.
pizz.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
32
Perc.

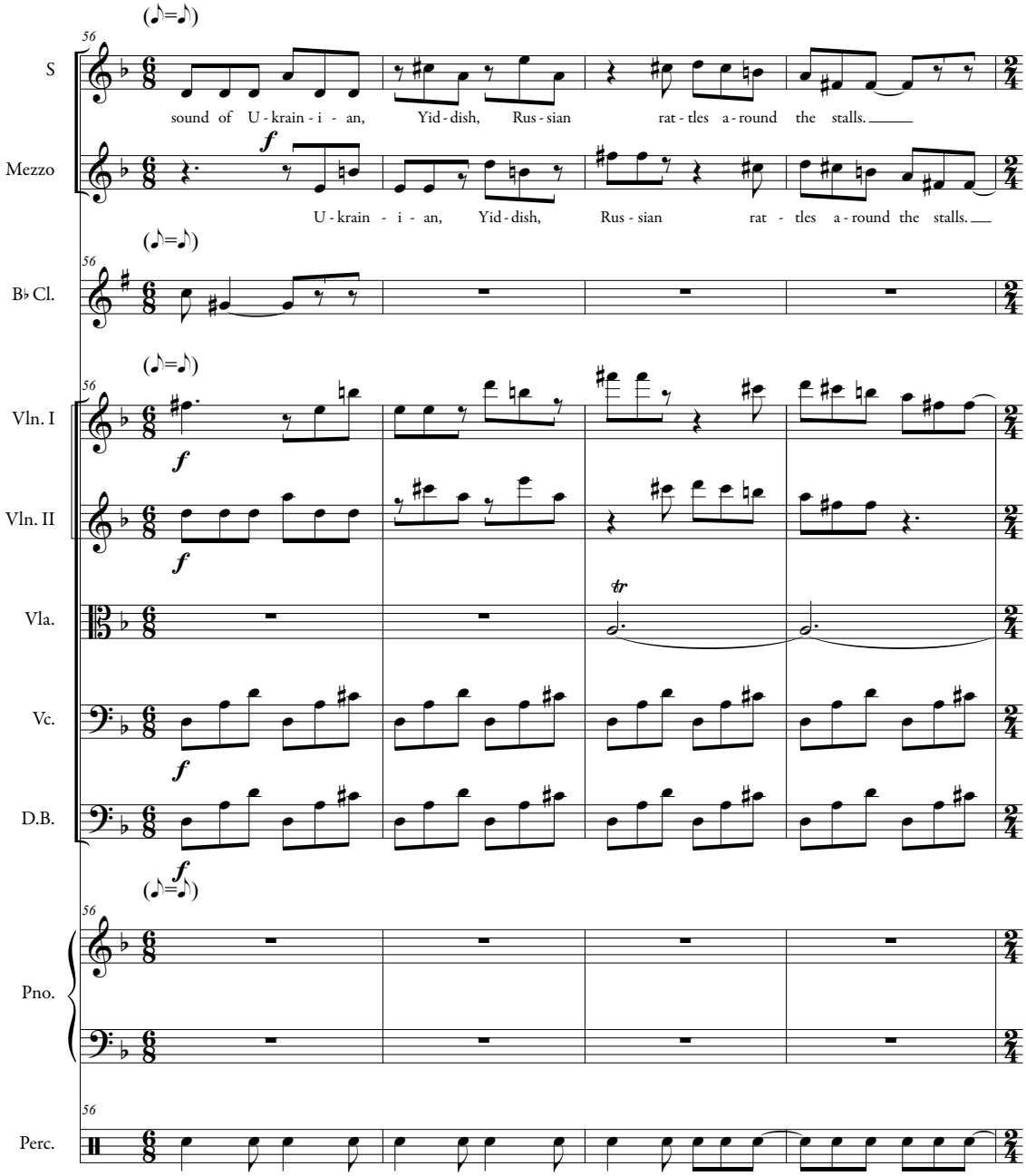

2+2+3+2
3+3+2
3+3+3
35
S
His bot - tles of ke - ro - sene,
Mezzo
stall.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
p

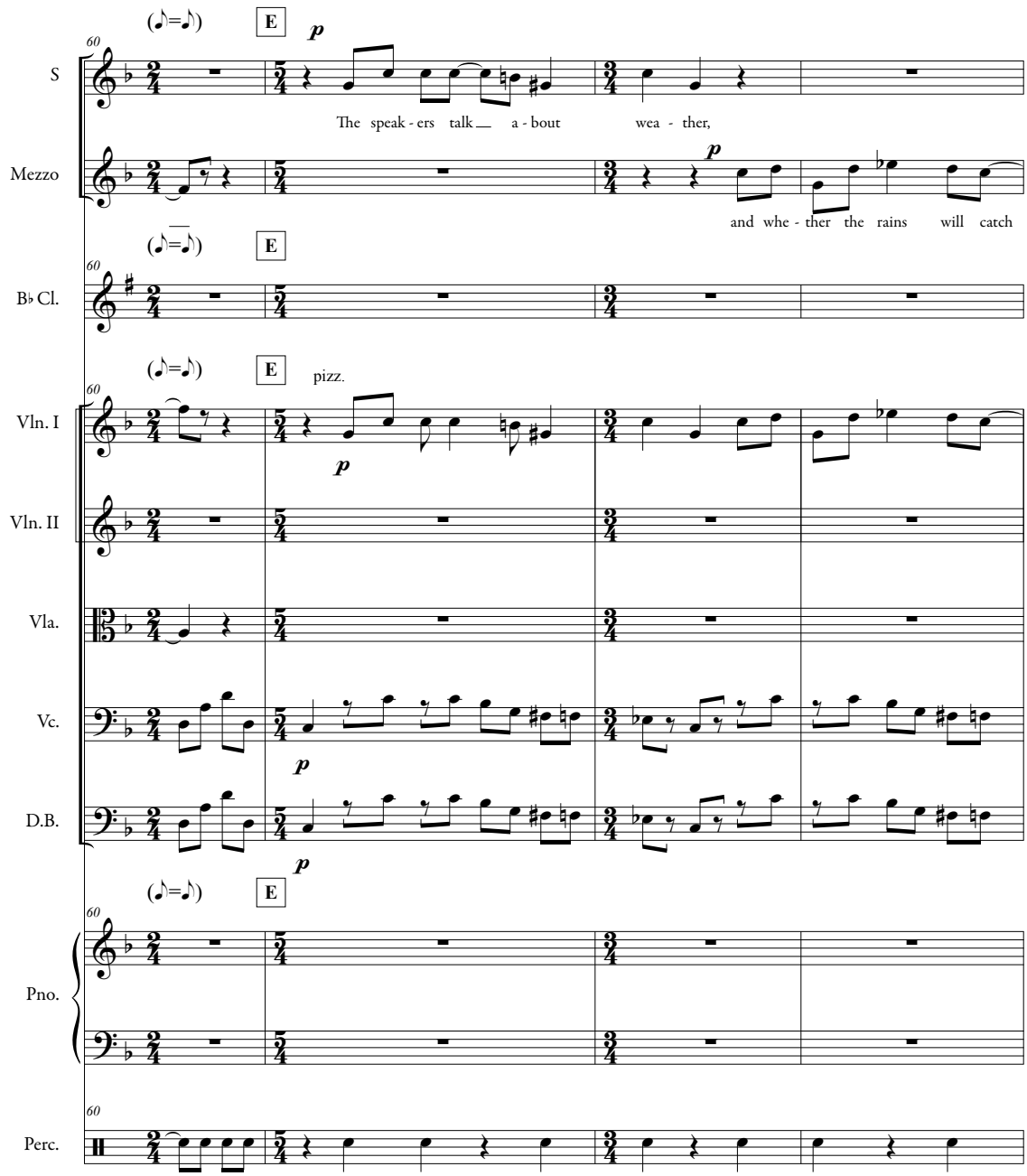

38
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
like good sol - diers— up-right, pol-ished, shin-ing— stand in five straight lines.
3+2+2+2
3+3+3
f

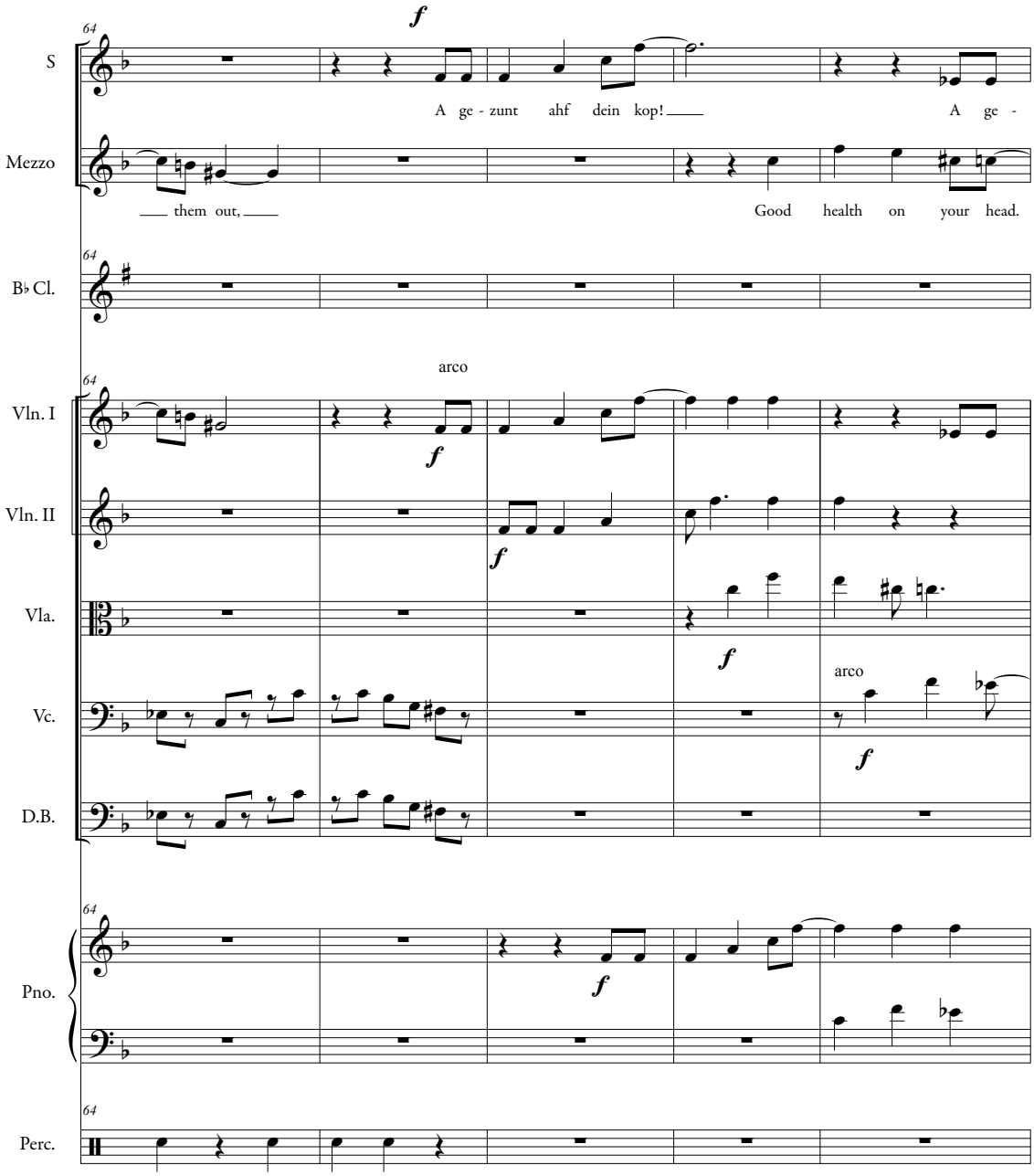

(♪=♪)
42
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
pizz.
pp

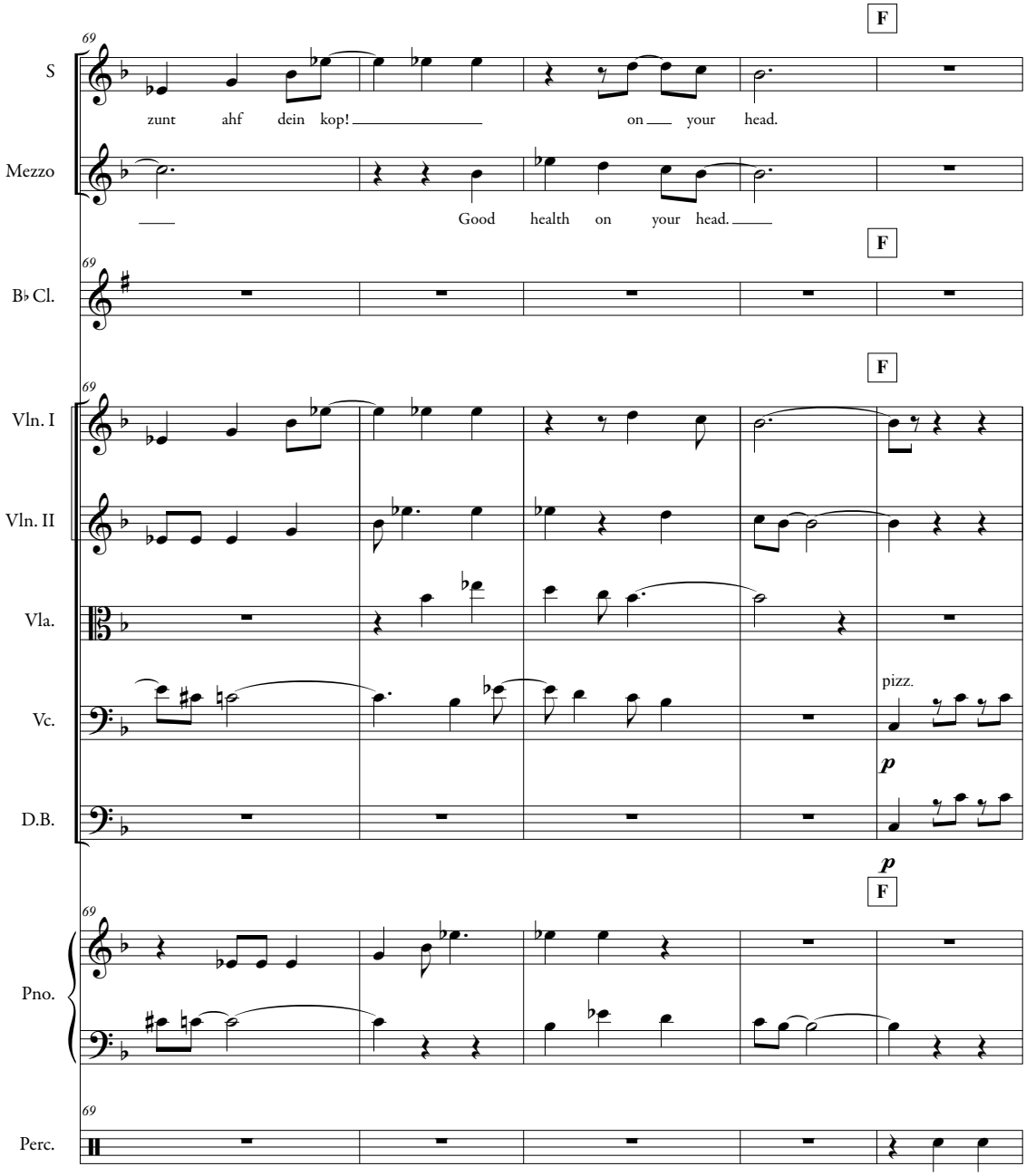

D
S
Mezzo
pp
A ri - ver of gen - tiles flows in, al - most drown - ing the shte - tl's pop - u -
D
B♭ Cl.
pp
D
Vln. I
pp
Vln. II
Vla.
pp
Vc.
D.B.
D
Pno.
46
Perc.

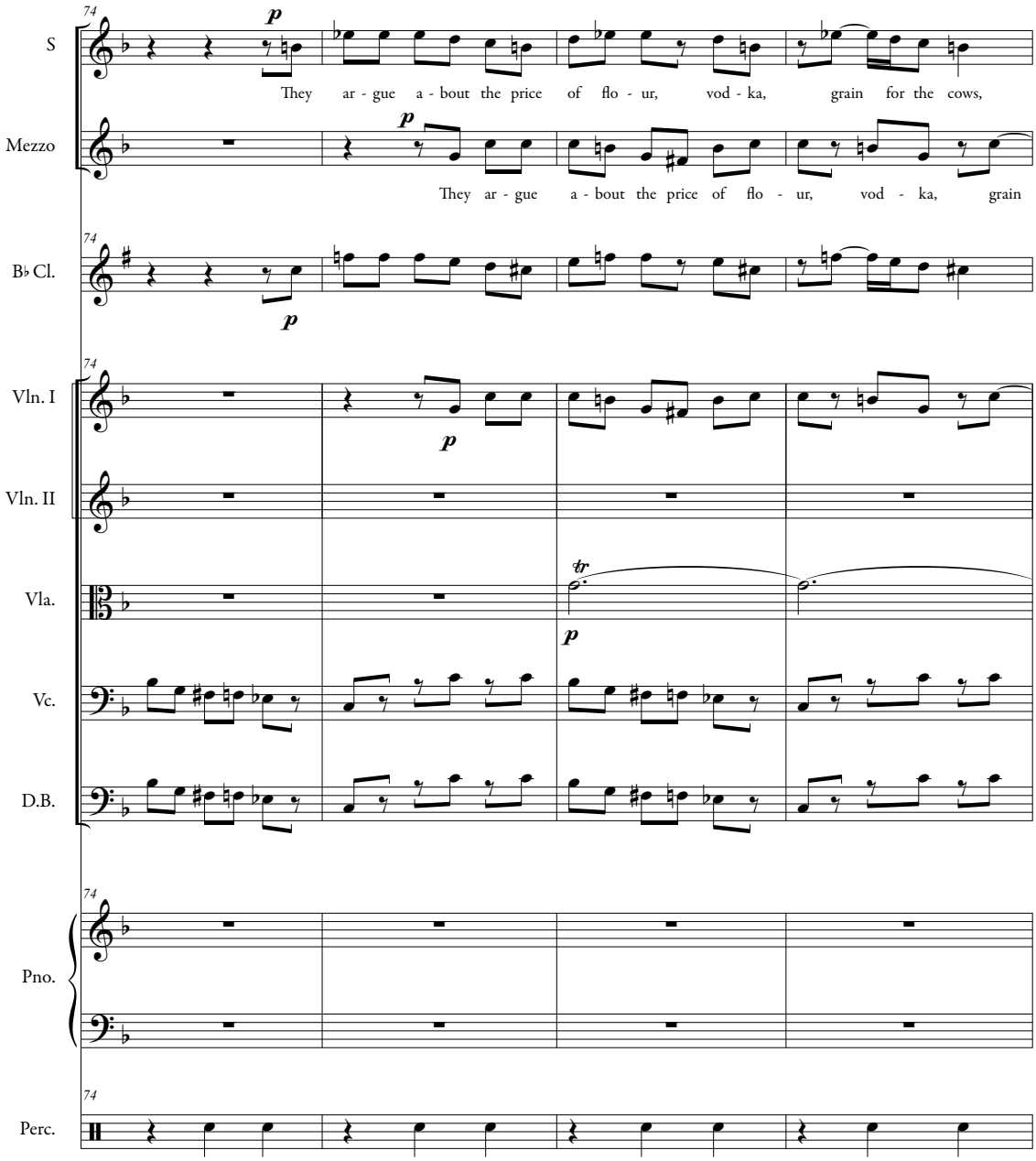

51
S
Mezzo
f
The
la - tion,
mov - ing
slug - gish - ly
a - mongst the
Jews.
B♭ Cl.
Vln. I
Vln. II
pp
Vla.
Vc.
D.B.
Pno.
Perc.

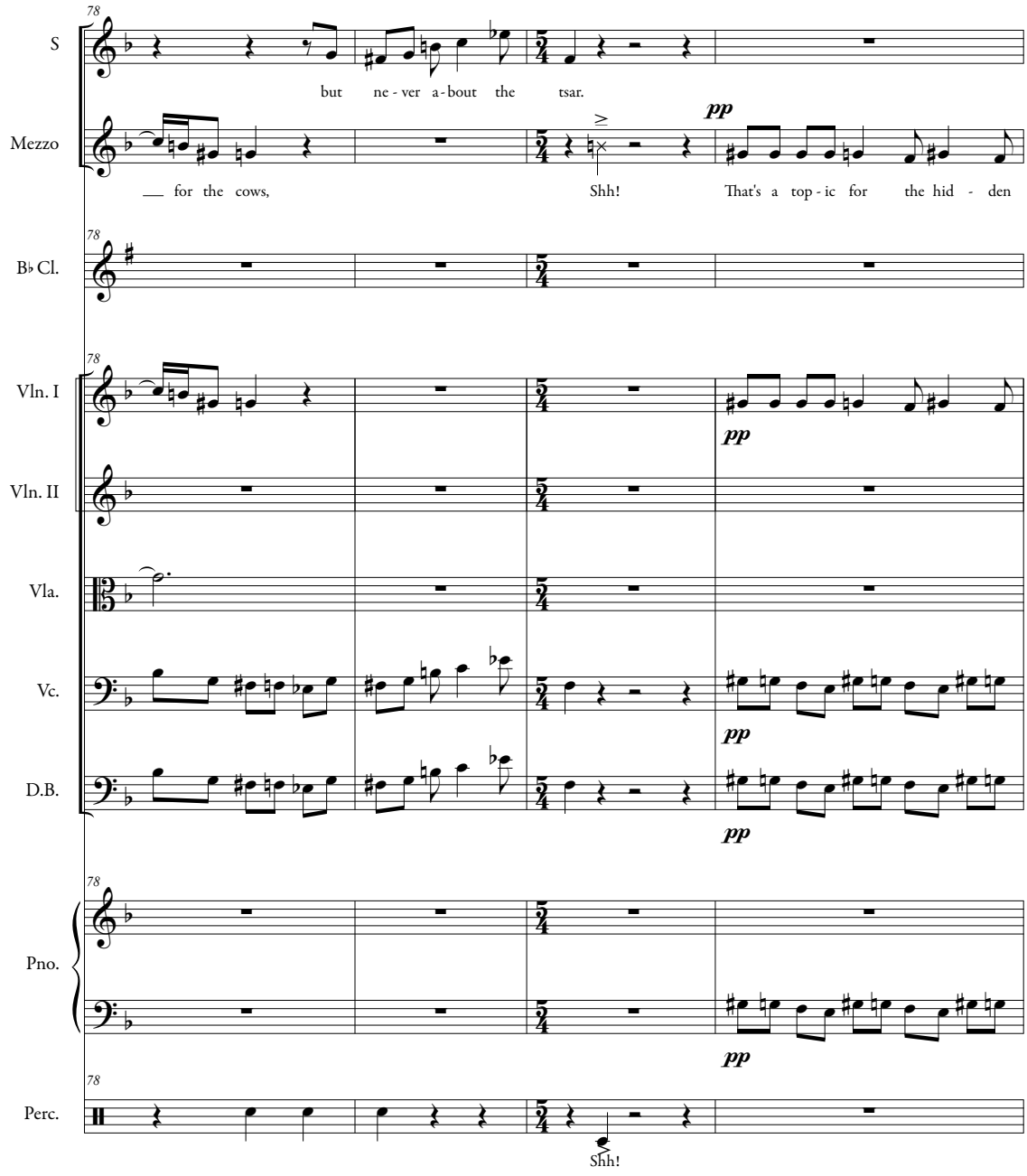

(♪=♪)
56
S
sound of U - krain - i - an, Yid - dish, Rus - sian rat - tles a - round the stalls.
Mezzo
f
U - krain - i - an, Yid - dish, Rus - sian rat - tles a - round the stalls.
(♪=♪)
B♭ Cl.
(♪=♪)
Vln. I
f
Vln. II
f
Vla.
tr
Vc.
f
D.B.
f
(♪=♪)
Pno.
Perc.

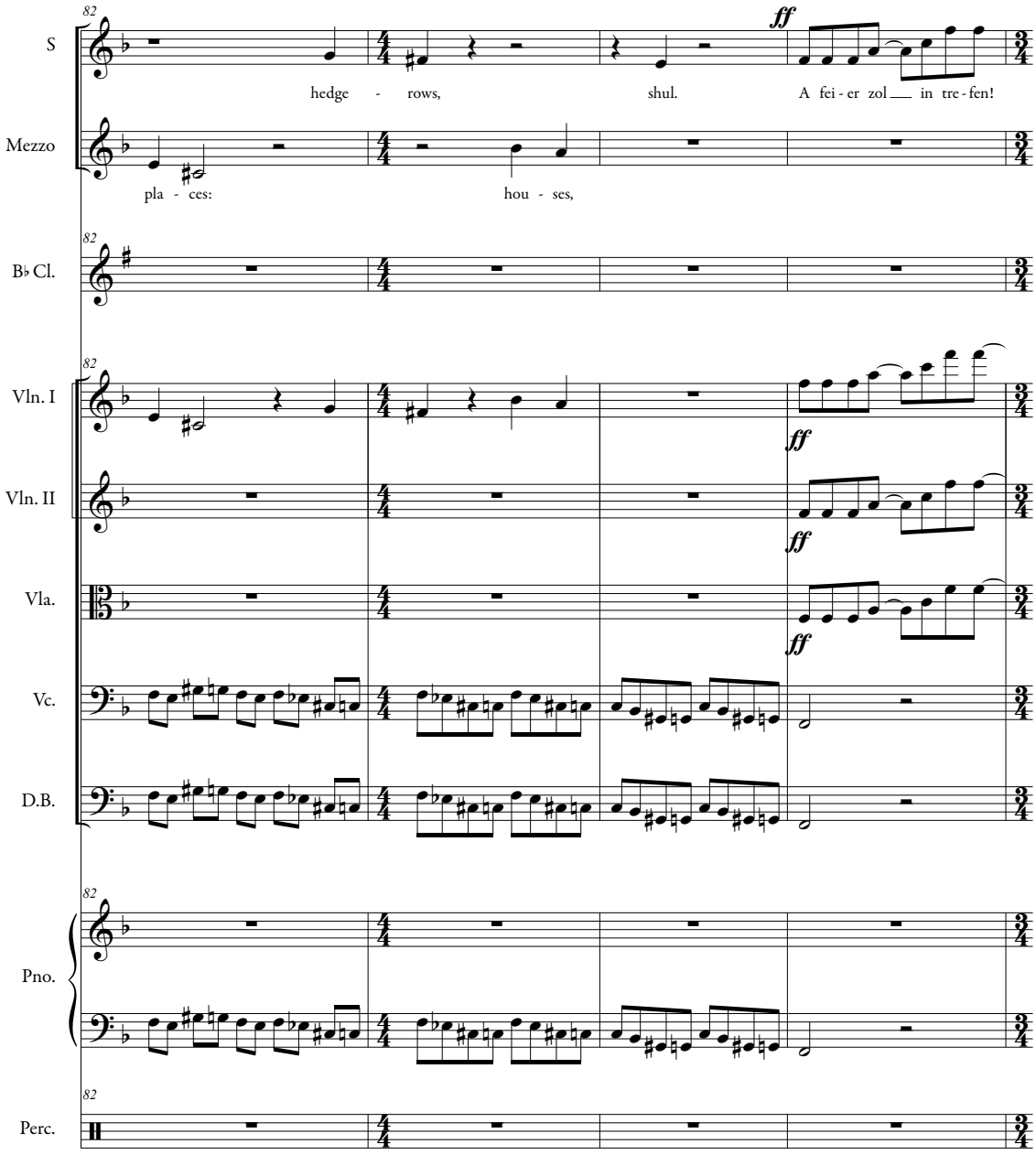

(♪=♪)
E
p
60
S
The speak - ers talk a - bout wea - ther,
Mezzo
p
and whe - ther the rains will catch
(♪=♪)
E
60
B♭ Cl.
(♪=♪)
E
pizz.
60
Vln. I
p
Vln. II
Vla.
Vc.
p
D.B.
p
(♪=♪)
E
60
Pno.
60
Perc.

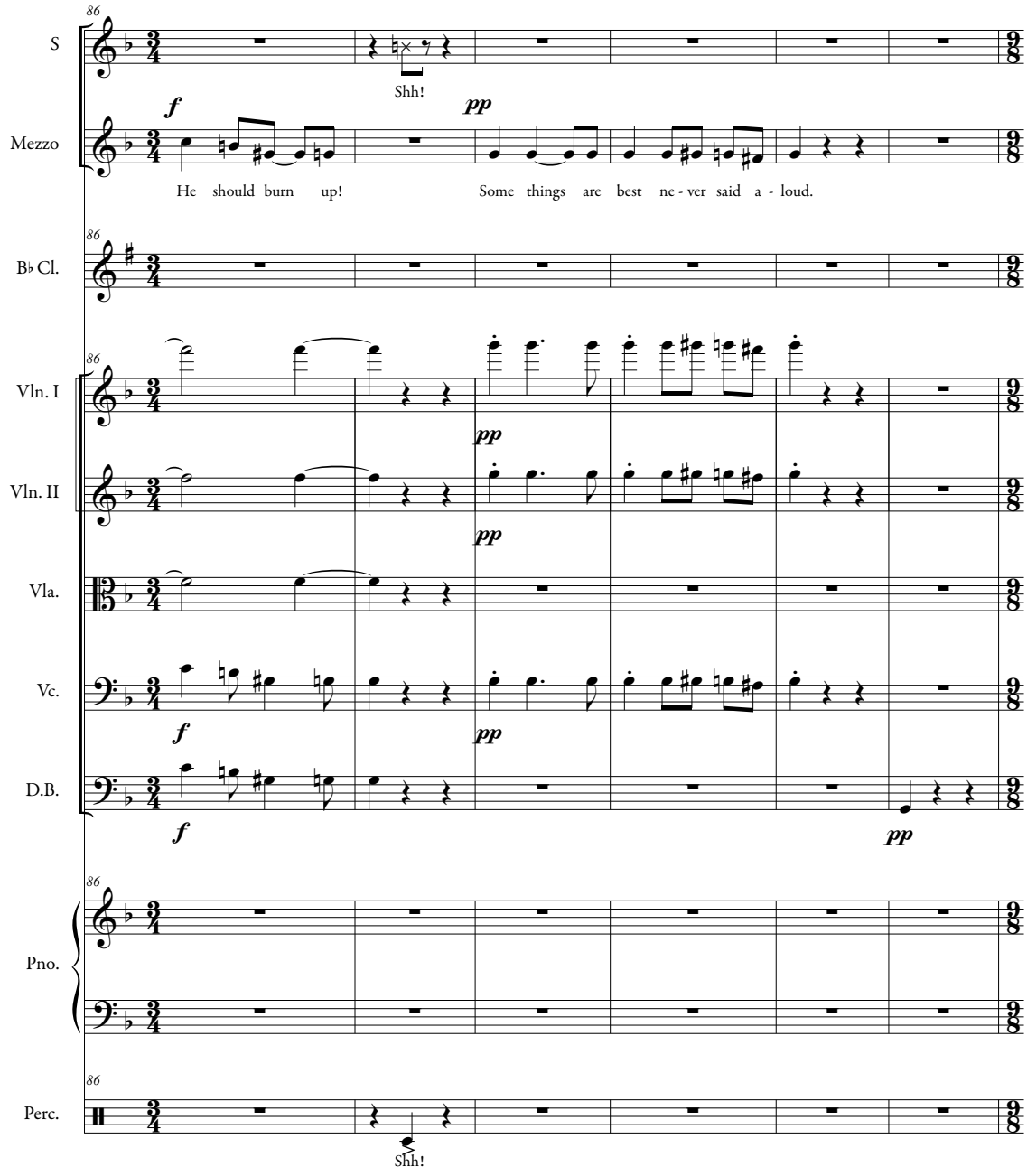

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
64
f
A ge - zunt ahf dein kop!
A ge -
them out,
Good health on your head.
arco
arco

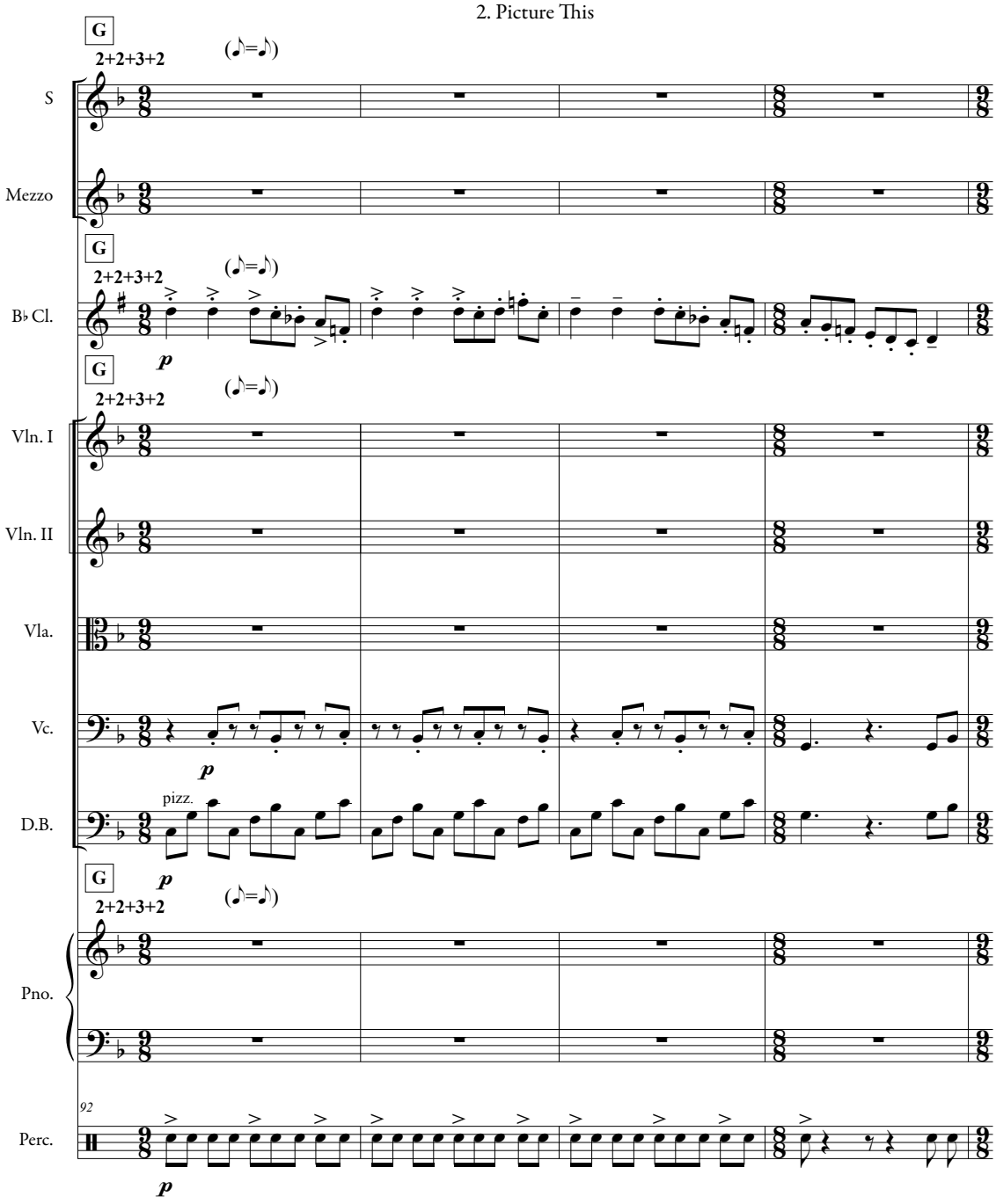

F
69
S
zunt ahf dein kop! on your head.
Mezzo
Good health on your head.
F
69
B♭ Cl.
F
69
Vln. I
Vln. II
Vla.
Vc.
pizz.
p
D.B.
p
F
69
Pno.
69
Perc.

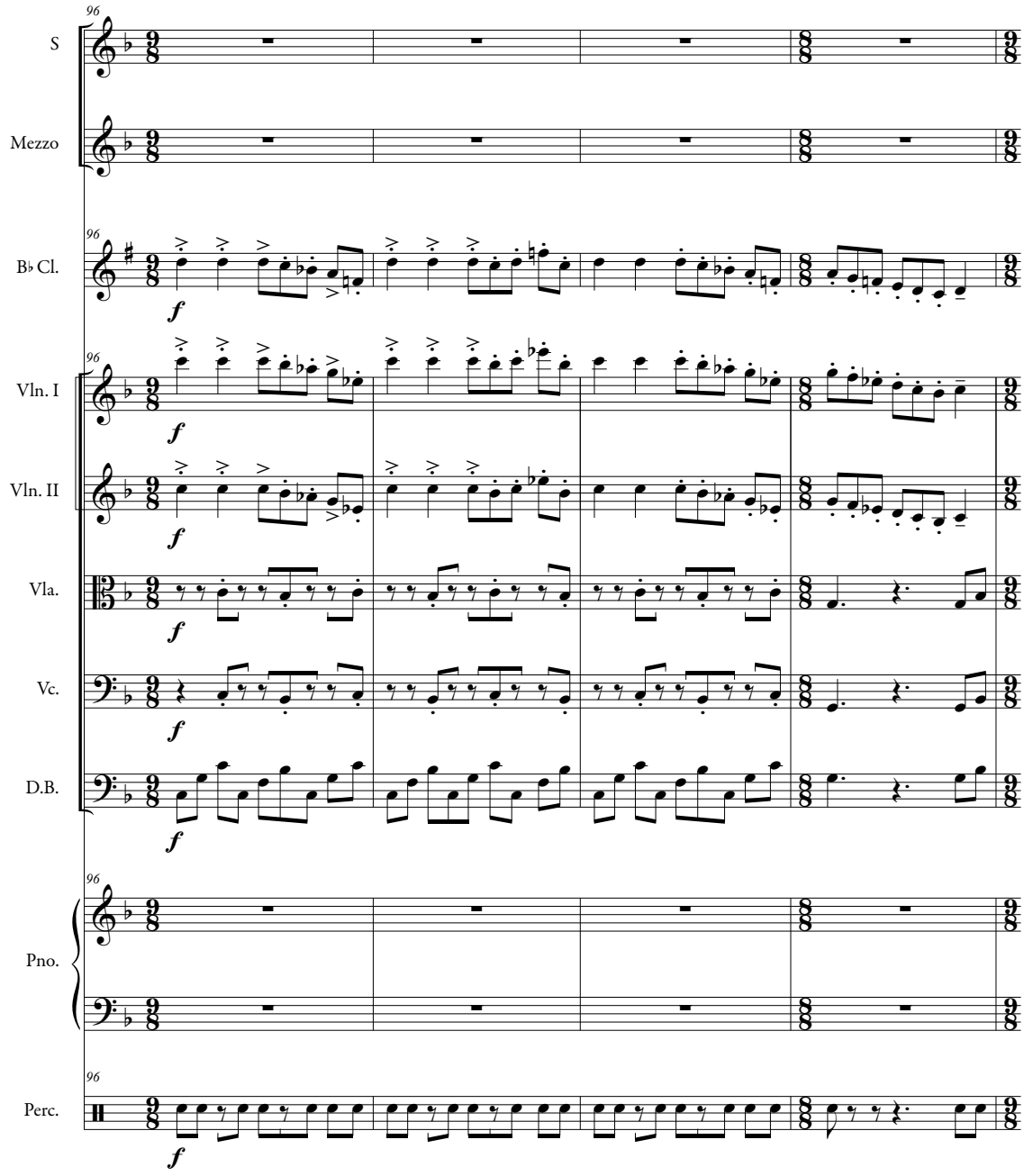

74
S
They ar - gue a - bout the price of flo - ur, vod - ka, grain for the cows,
Mezzo
They ar - gue a - bout the price of flo - ur, vod - ka, grain
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

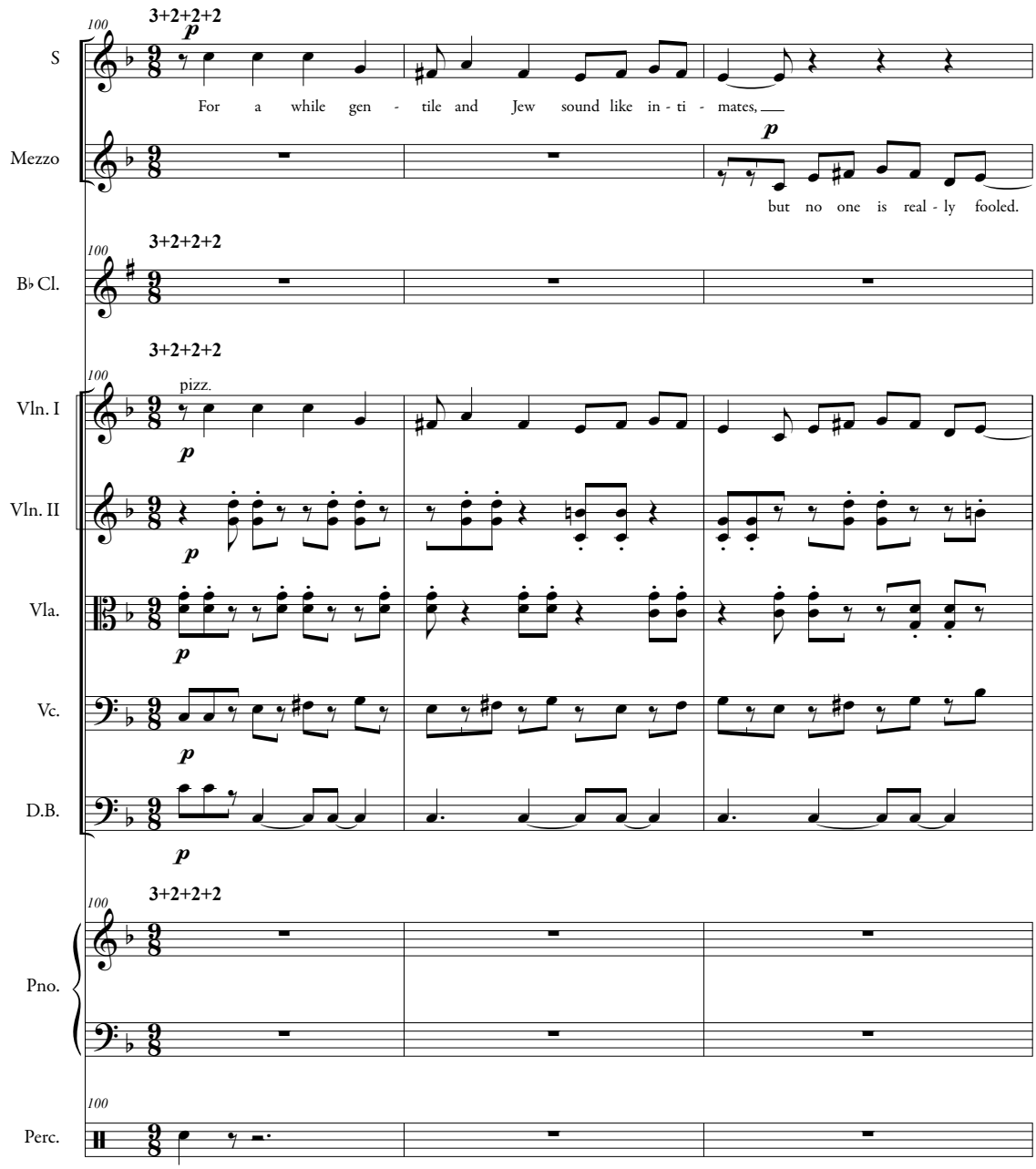

78
S
but ne - ver a - bout the tsar.
Mezzo
pp
— for the cows, Shh! That's a top - ic for the hid - den
B♭ Cl.
Vln. I
pp
Vln. II
Vla.
Vc.
pp
D.B.
pp
Pno.
pp
Perc.
Shh!

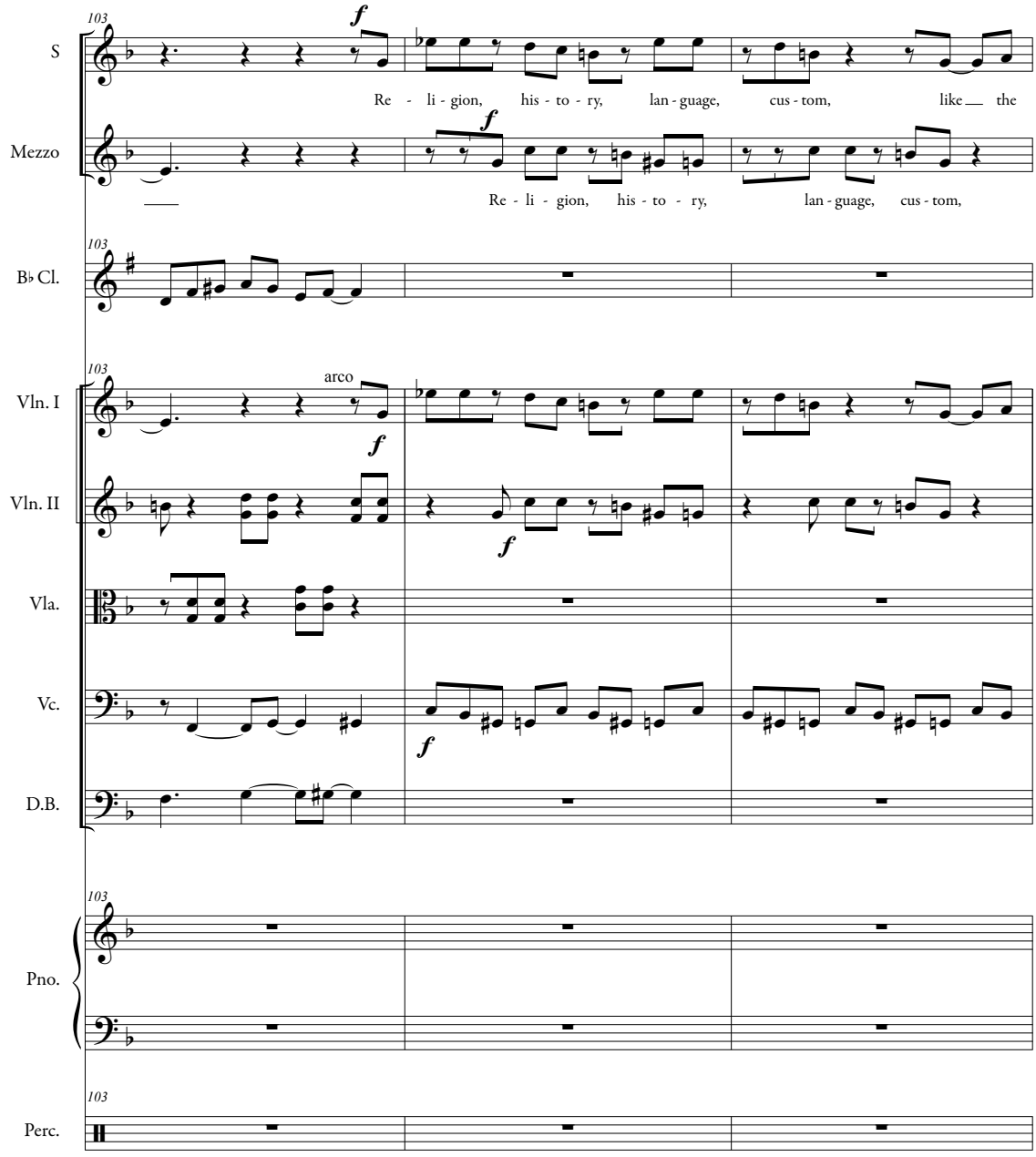

82
S
hedge - rows,
shul.
A fei - er zol in tre - fen!
ff
Mezzo
pla - ces:
hou - ses,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

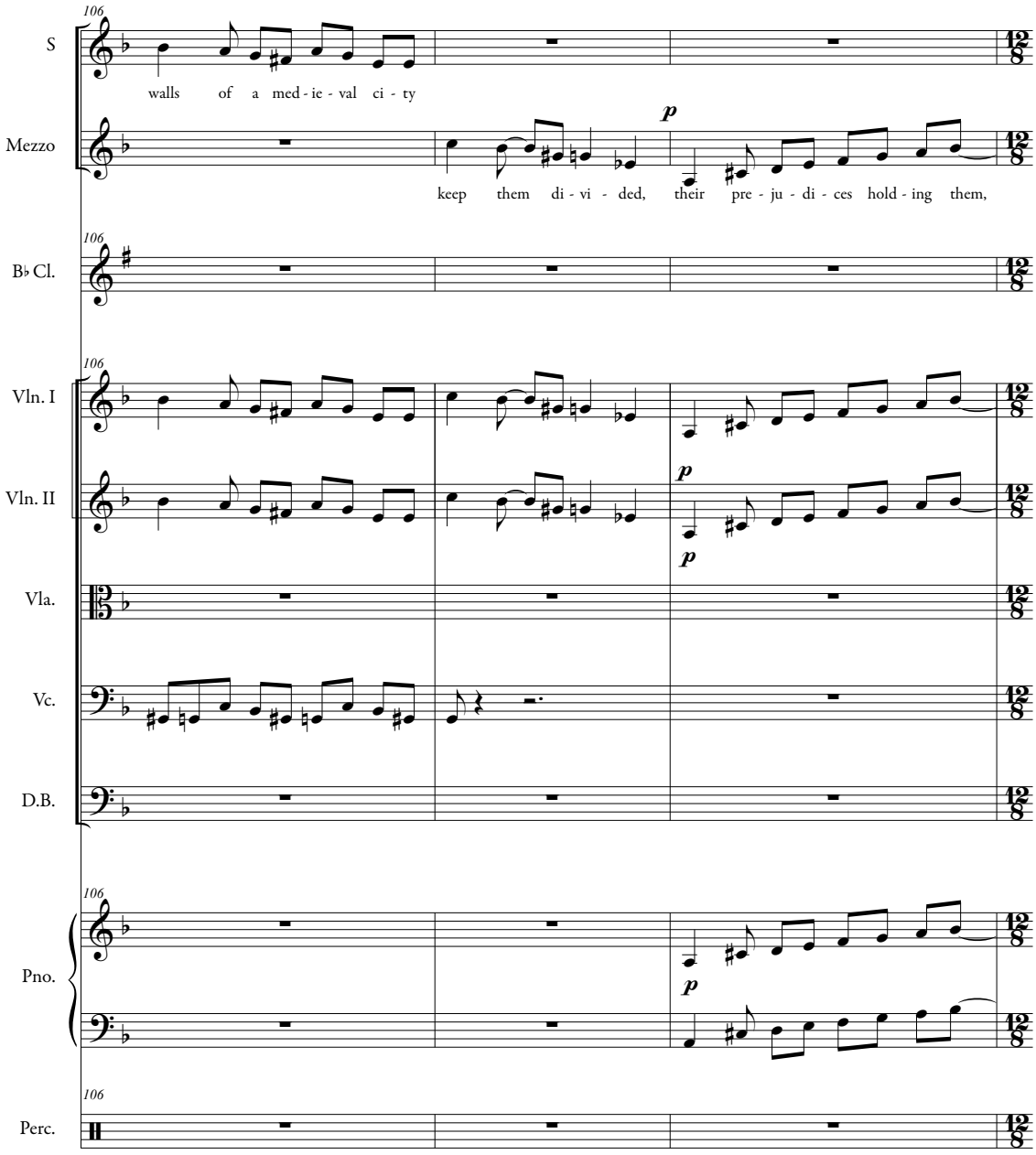

86
S
Mezzo
Shh!
f
pp
He should burn up!
Some things are best ne - ver said a - loud.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
Shh!

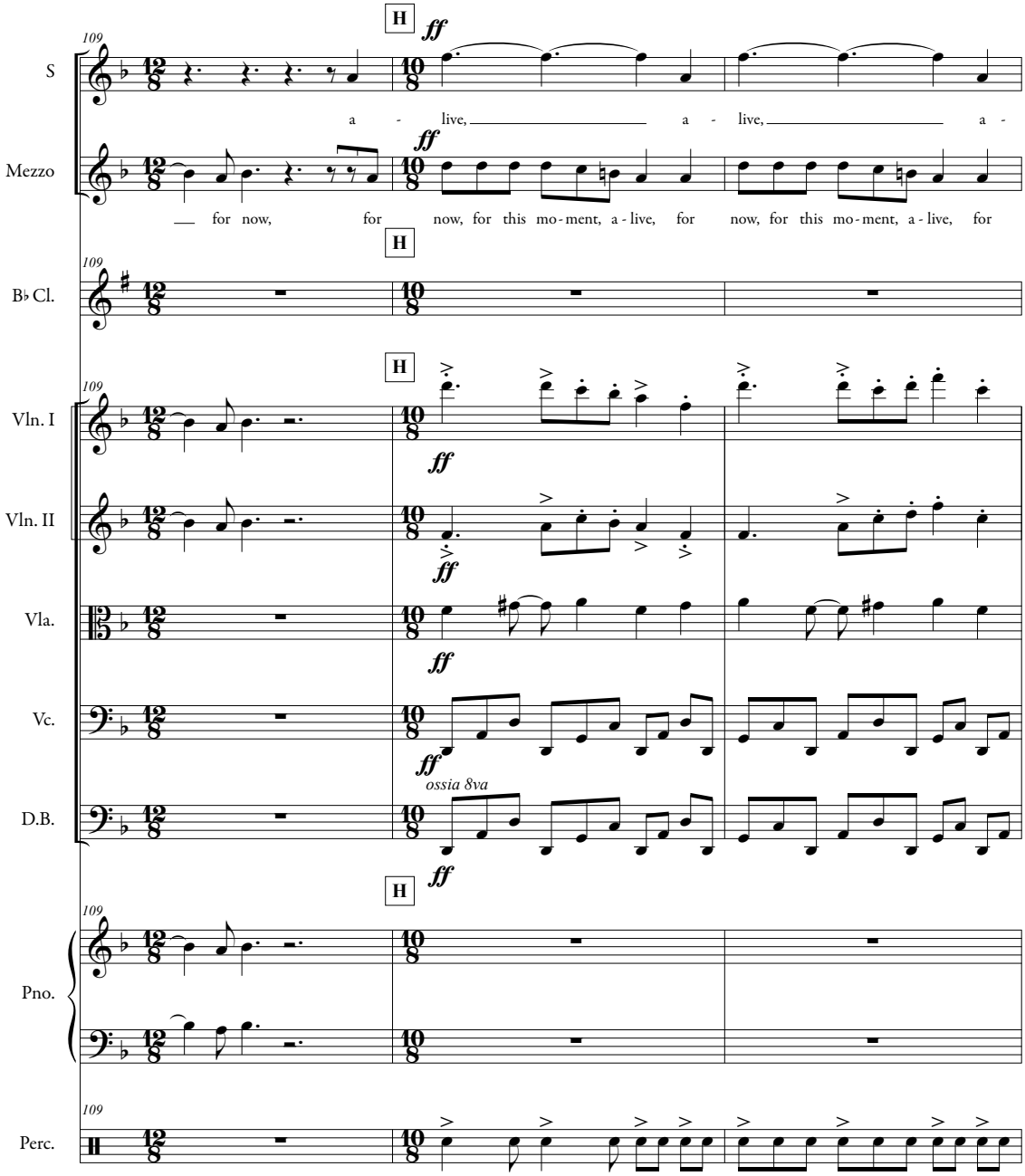

G
2+2+3+2
(♪=♪)
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
Pno.
92
Perc.
p

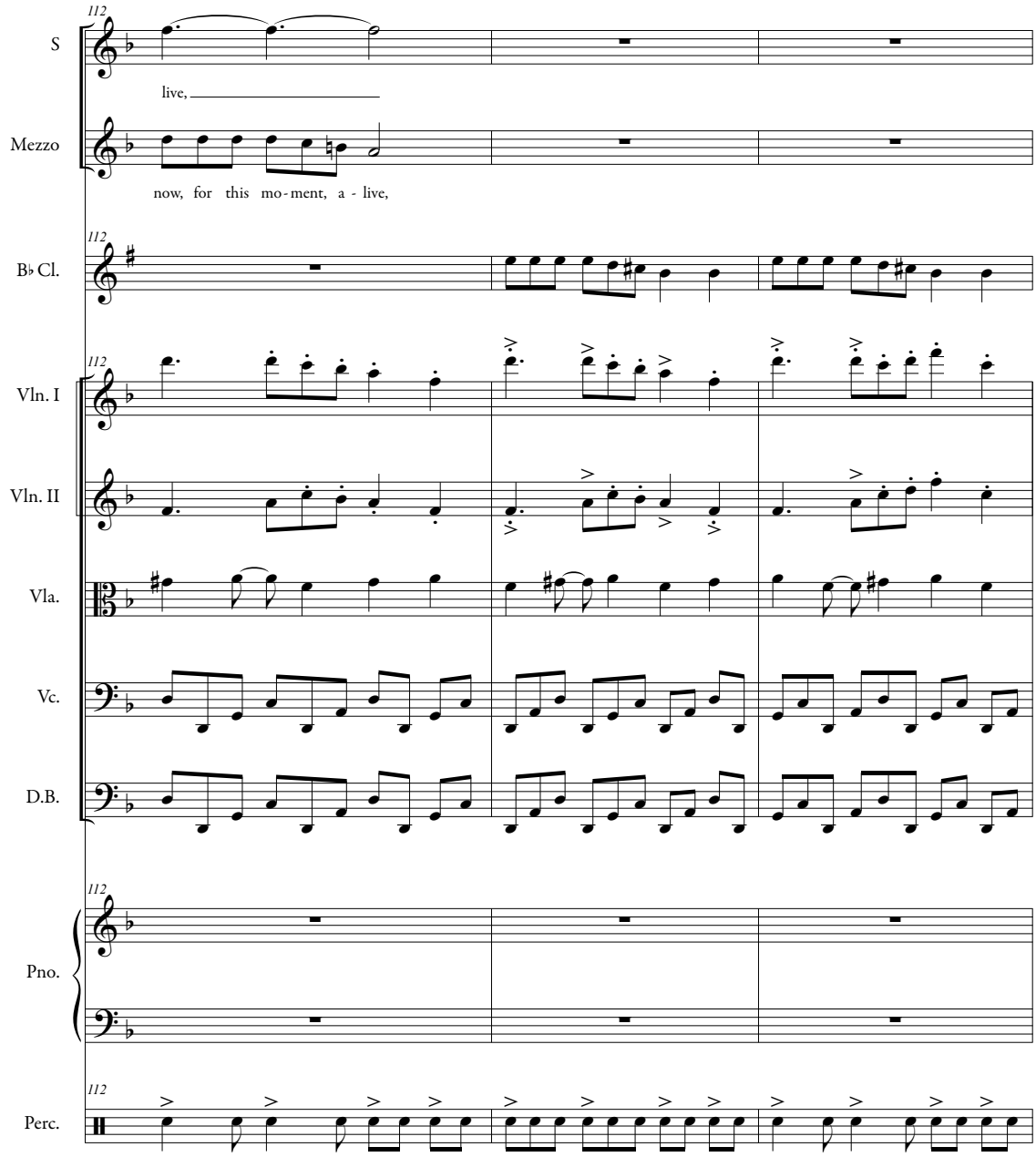

96
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f

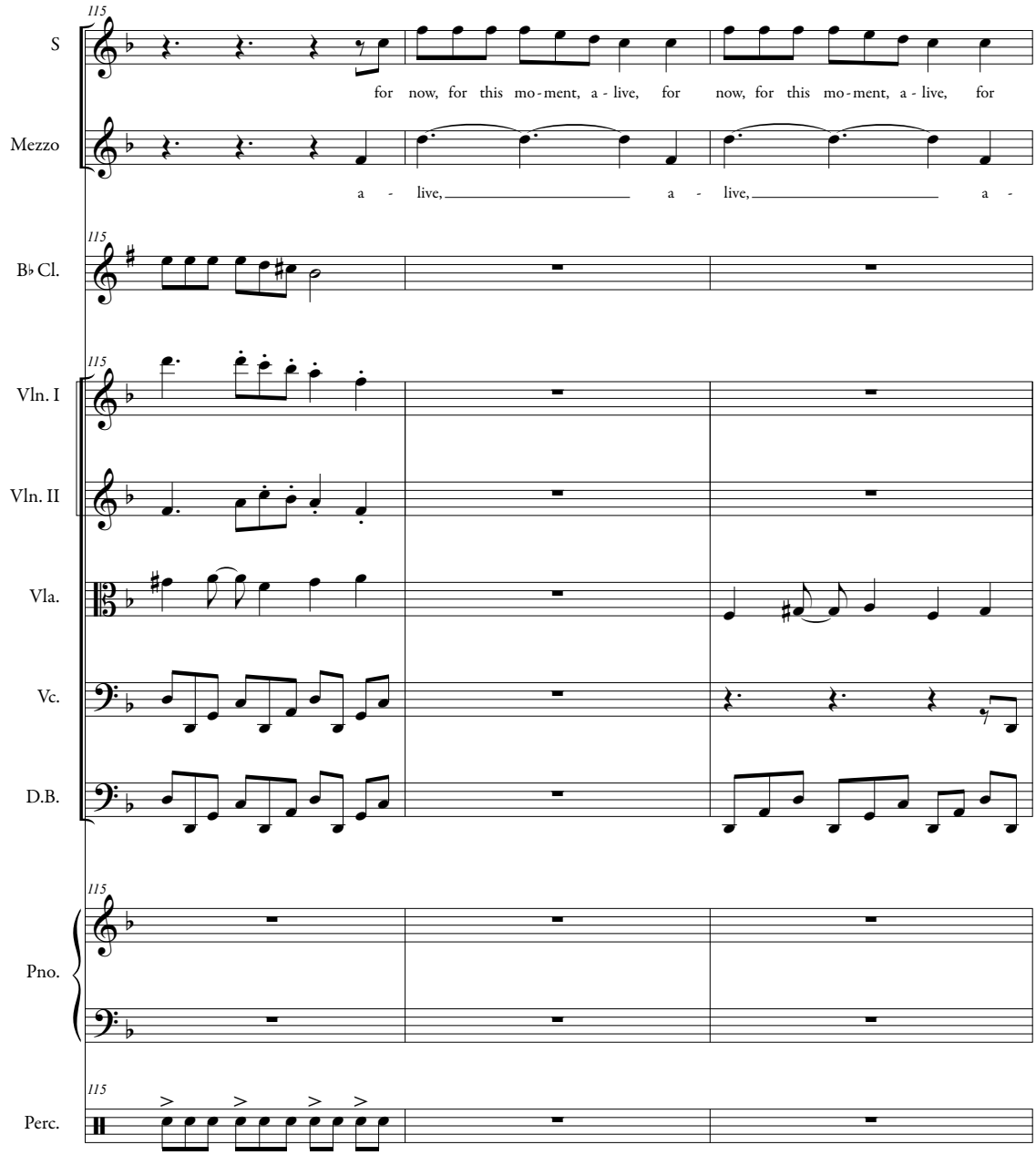

100
3+2+2+2
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
pizz.
For a while gen - tile and Jew sound like in - ti - mates,
but no one is real - ly fooled.

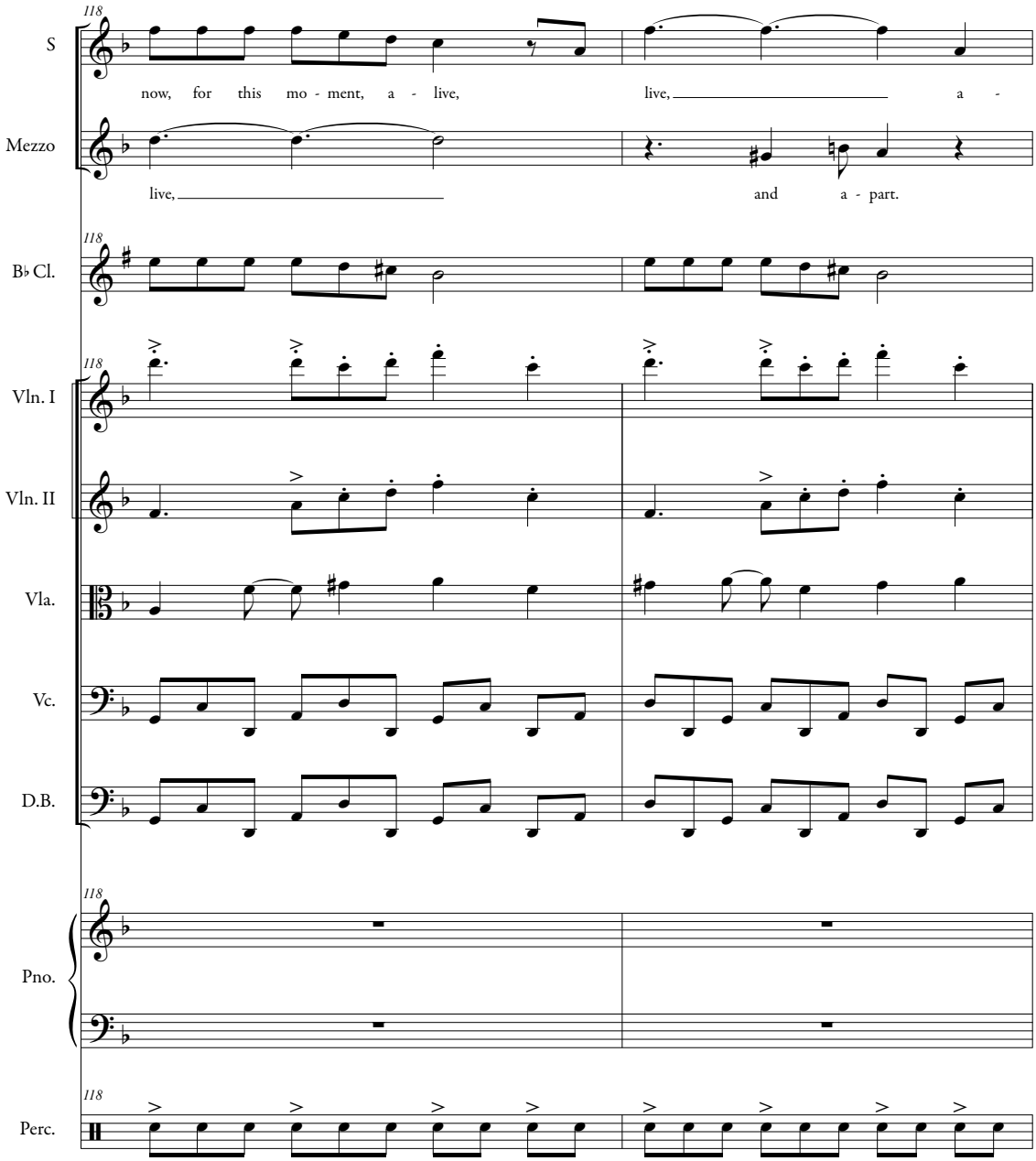

103
S
Re - li - gion, his - to - ry, lan - guage, cus - tom, like the
Mezzo
Re - li - gion, his - to - ry, lan - guage, cus - tom,
B♭ Cl.
Vln. I
arco
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

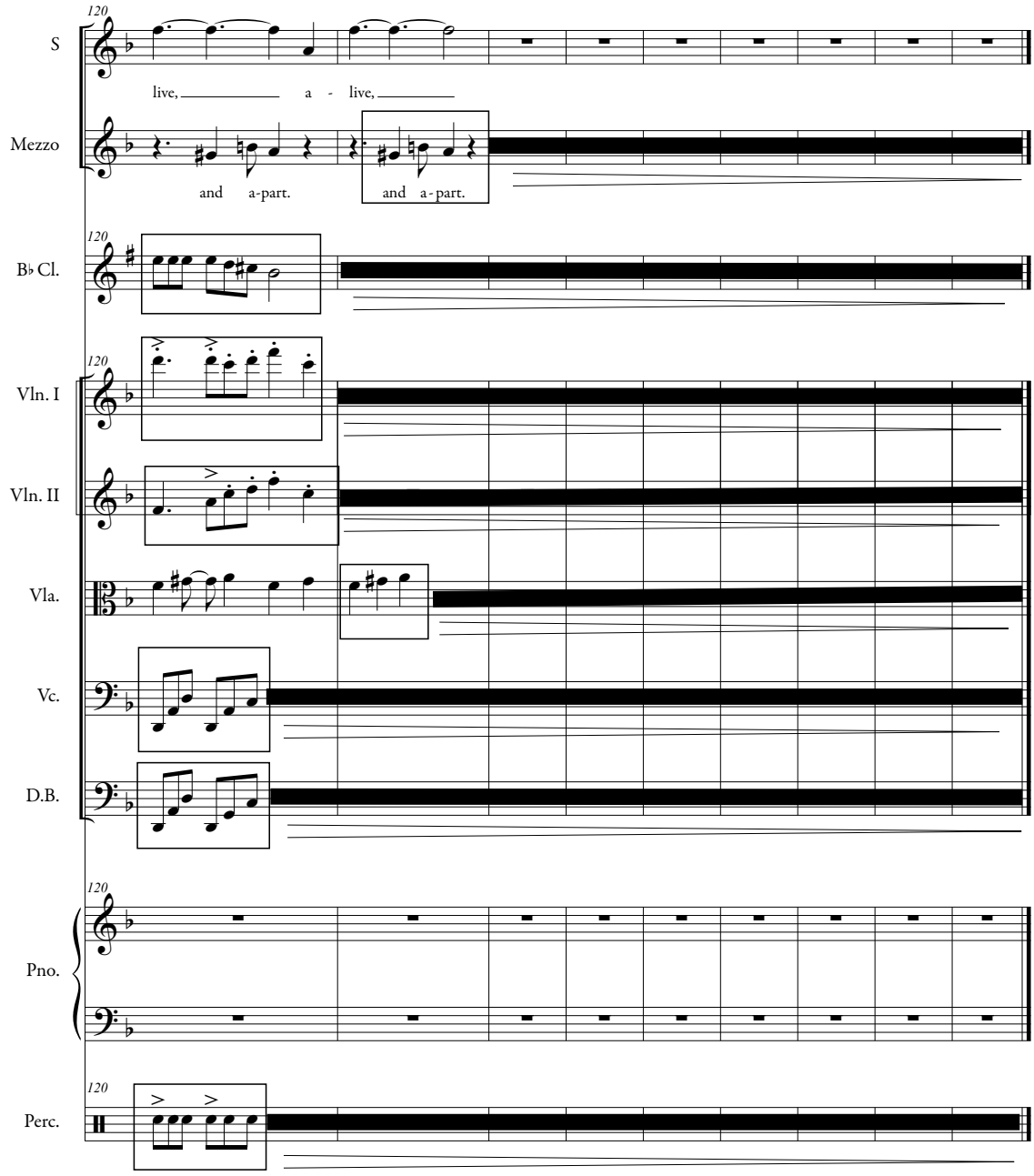

106
S
walls of a med - ie - val ci - ty
Mezzo
p
keep them di - vi - ded, their pre - ju - di - ces hold - ing them,
B♭ Cl.
Vln. I
Vln. II
p
Vla.
Vc.
D.B.
Pno.
Perc.


H
ff
109
S
a - live, a - live, a -
Mezzo
for now, for now, for this mo-ment, a-live, for now, for this mo-ment, a-live, for
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ossia 8va
Pno.
Perc.

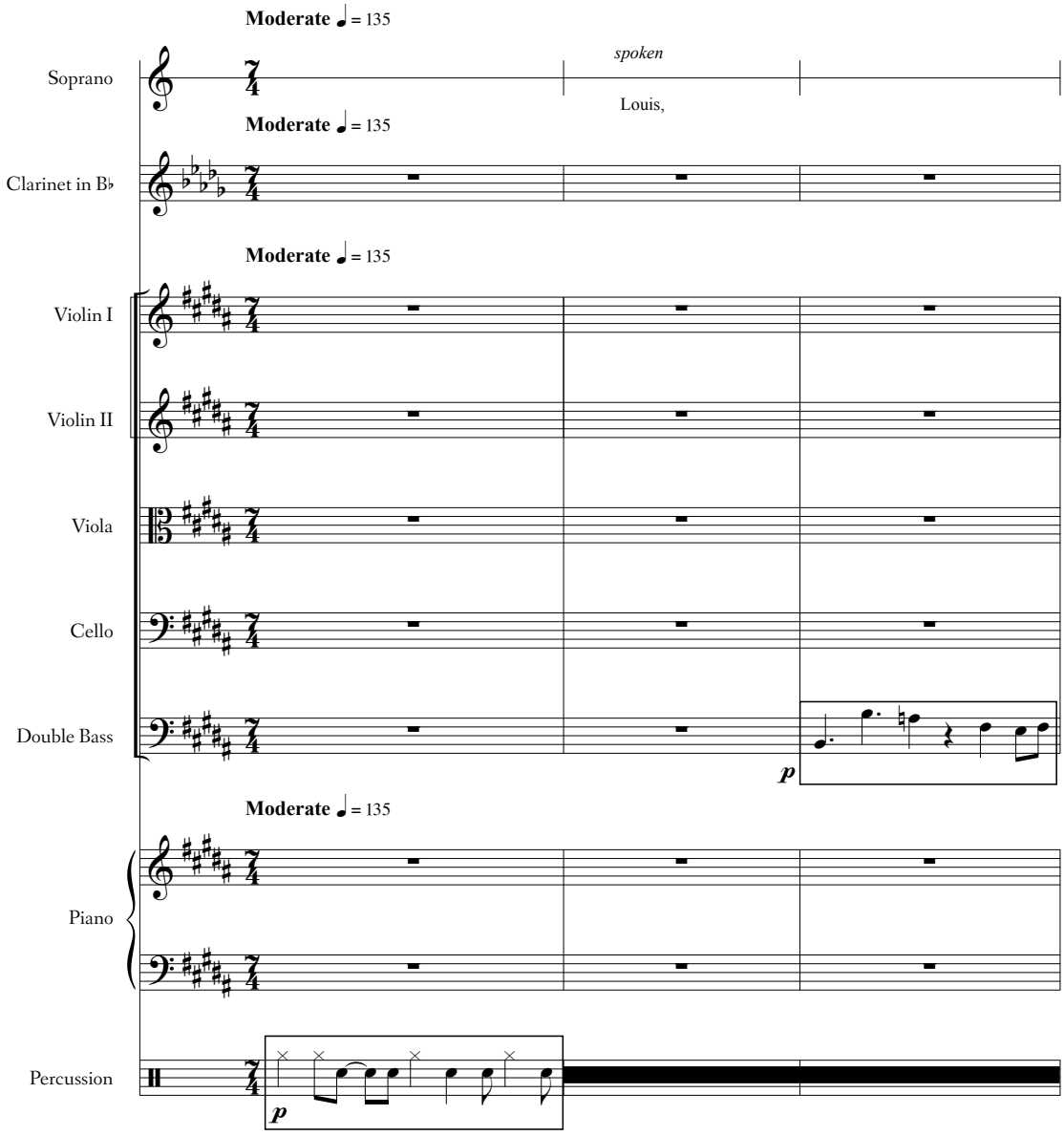

112
S
live,
Mezzo
now, for this mo-ment, a - live,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


115
S
for now, for this mo-ment, a-live, for now, for this mo-ment, a-live, for
Mezzo
a - live, a - live, a -
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


118
S
now, for this mo - ment, a - live,
live,
a -
Mezzo
live,
and a - part.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

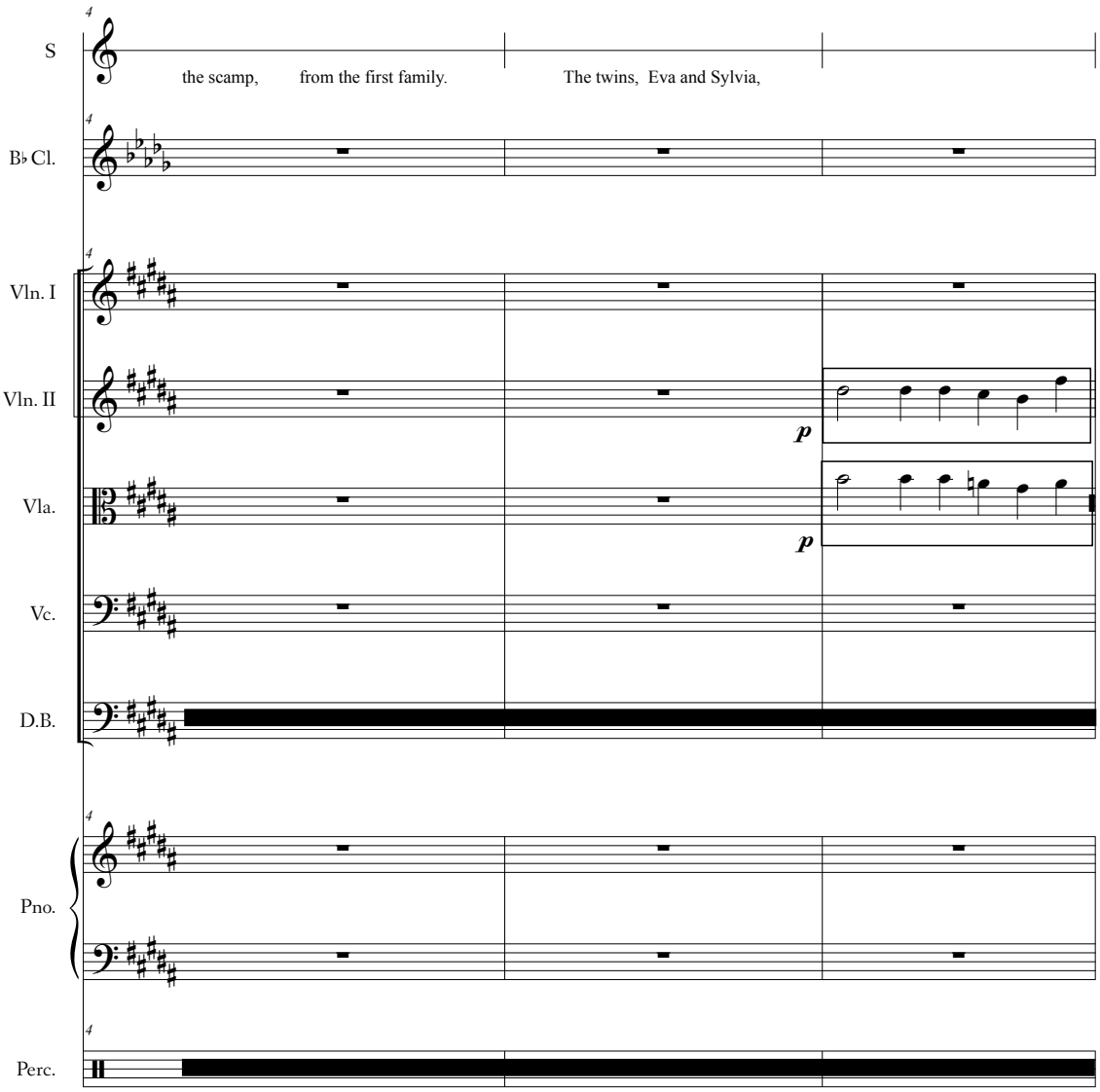

120
S
live, a - live,
Mezzo
and a-part.
and a-part.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

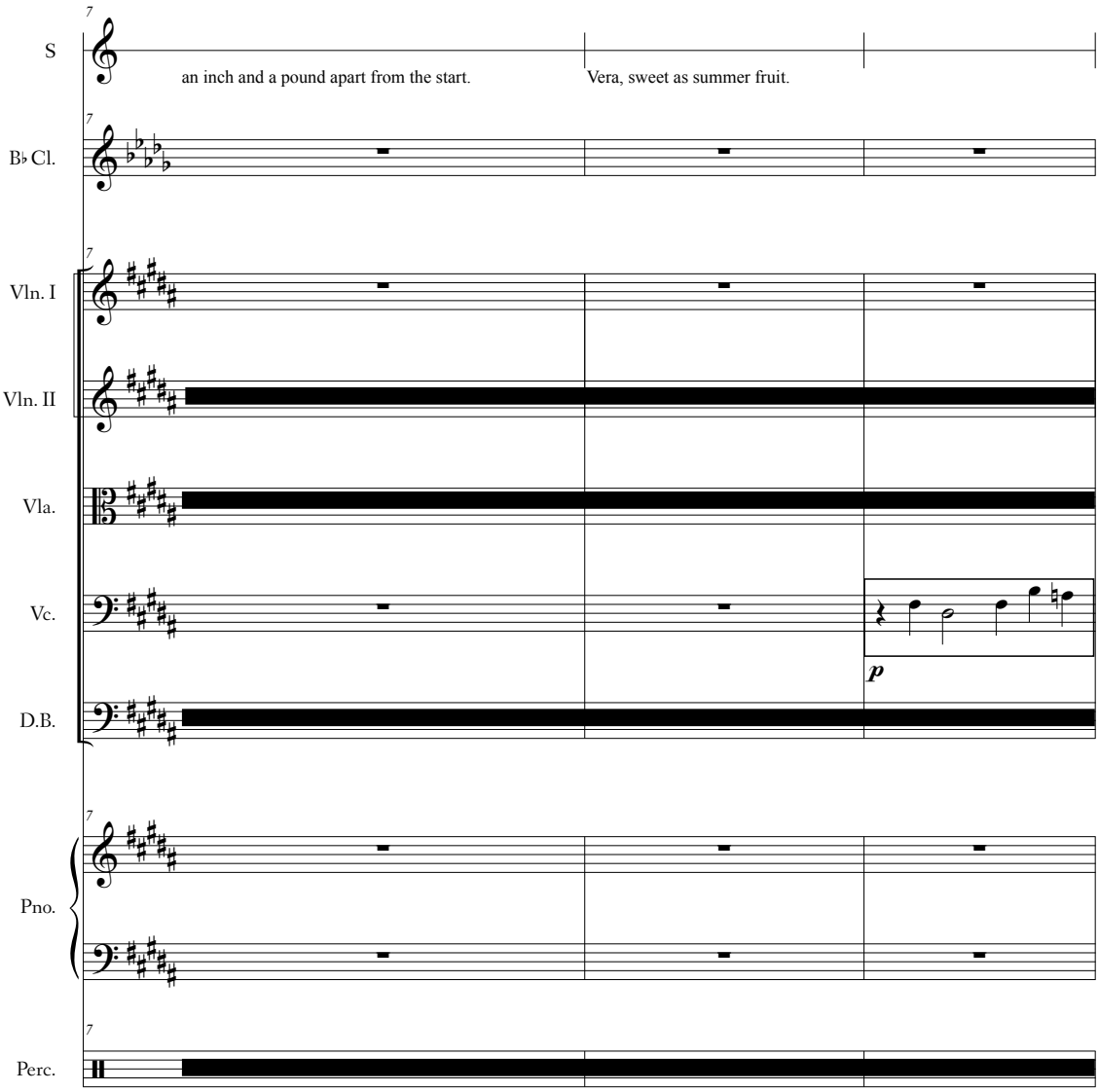
3. Names

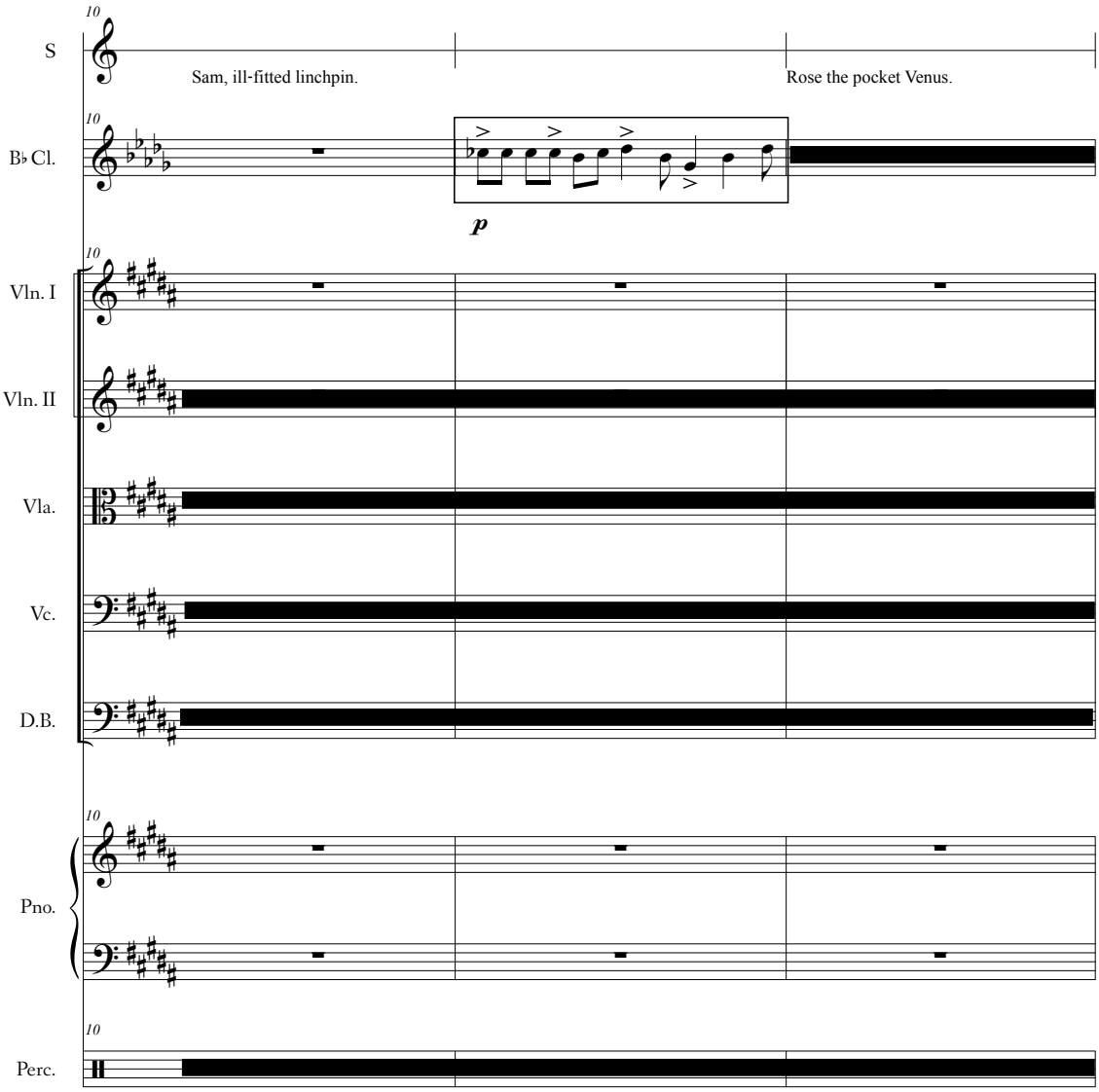


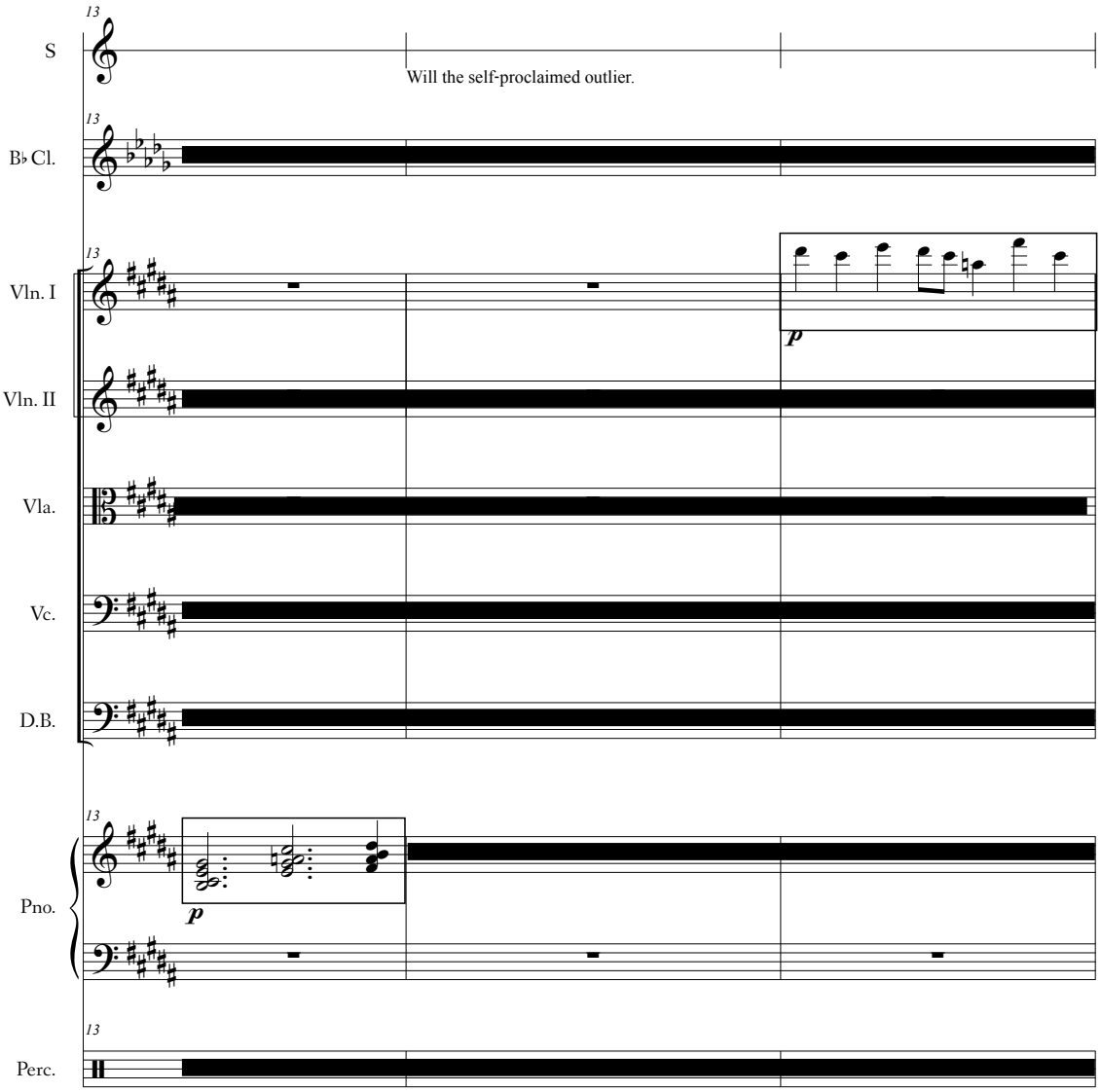
Enter when cued. Play the notes in the cell in rhythm, repeating indefinitely.

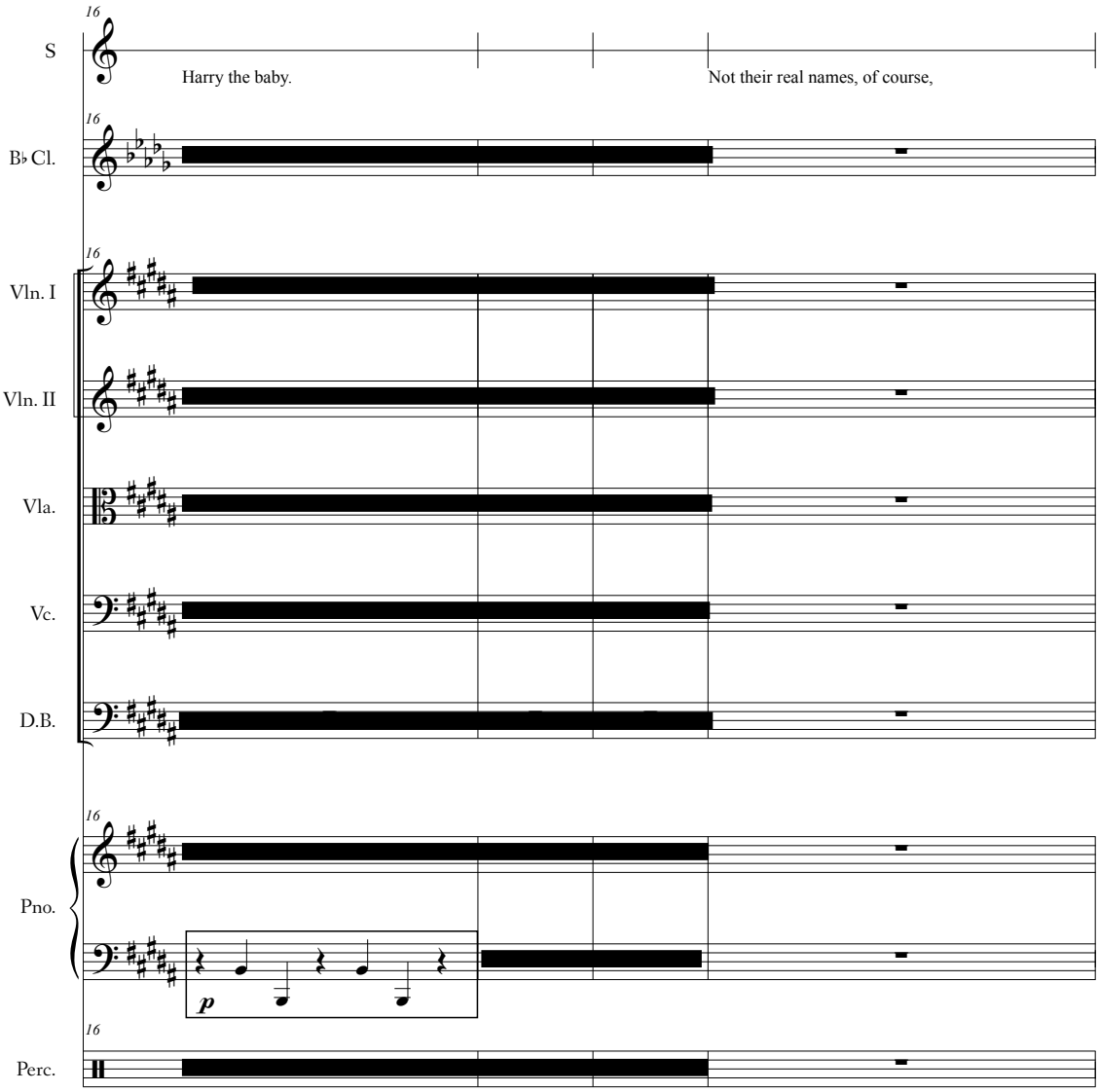
© 2014

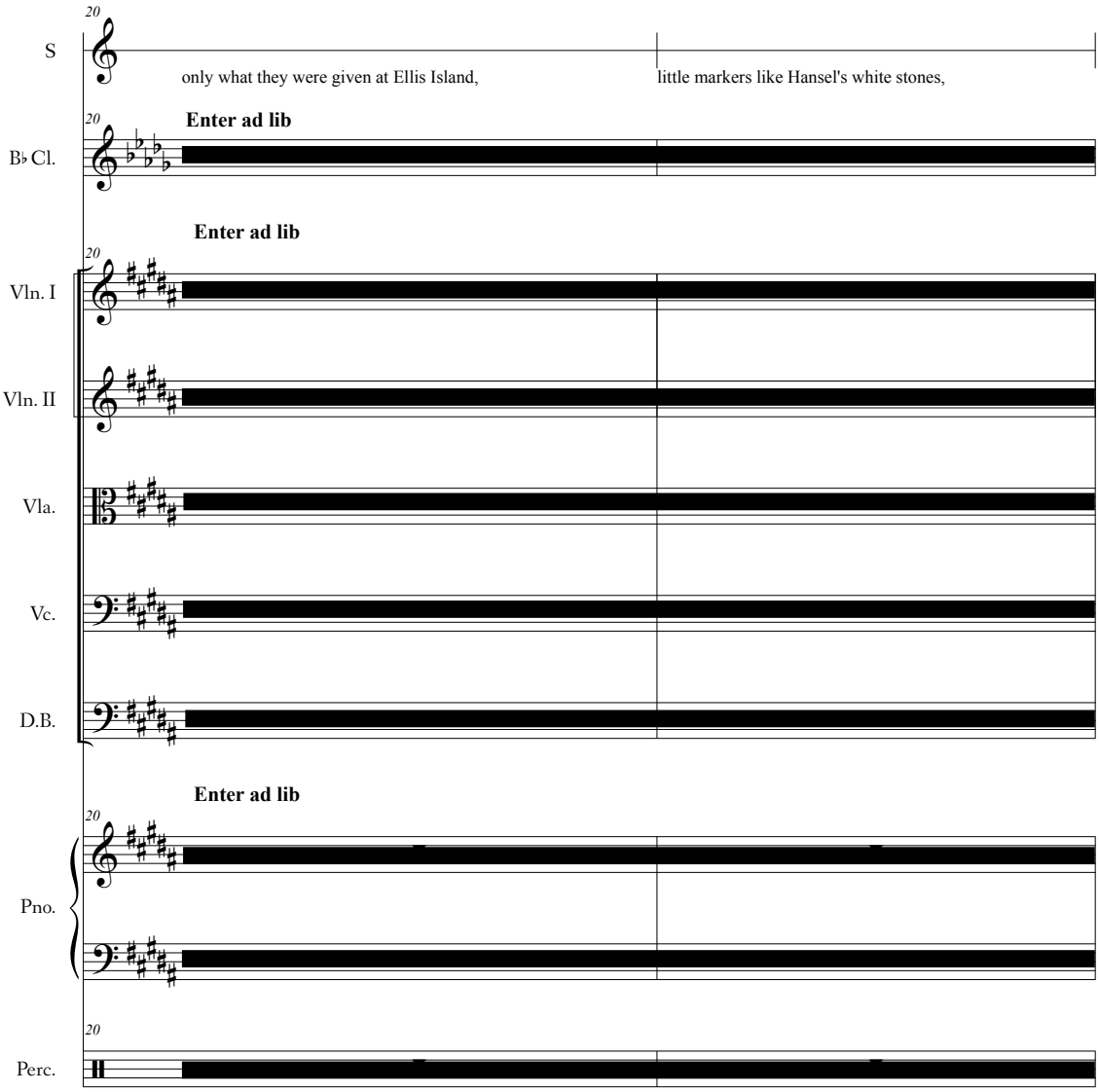

S
the scamp, from the first family. The twins, Eva and Sylvia,
B♭ Cl.
Vln. I
Vln. II
p
Vla.
p
Vc.
D.B.
Pno.
Perc.

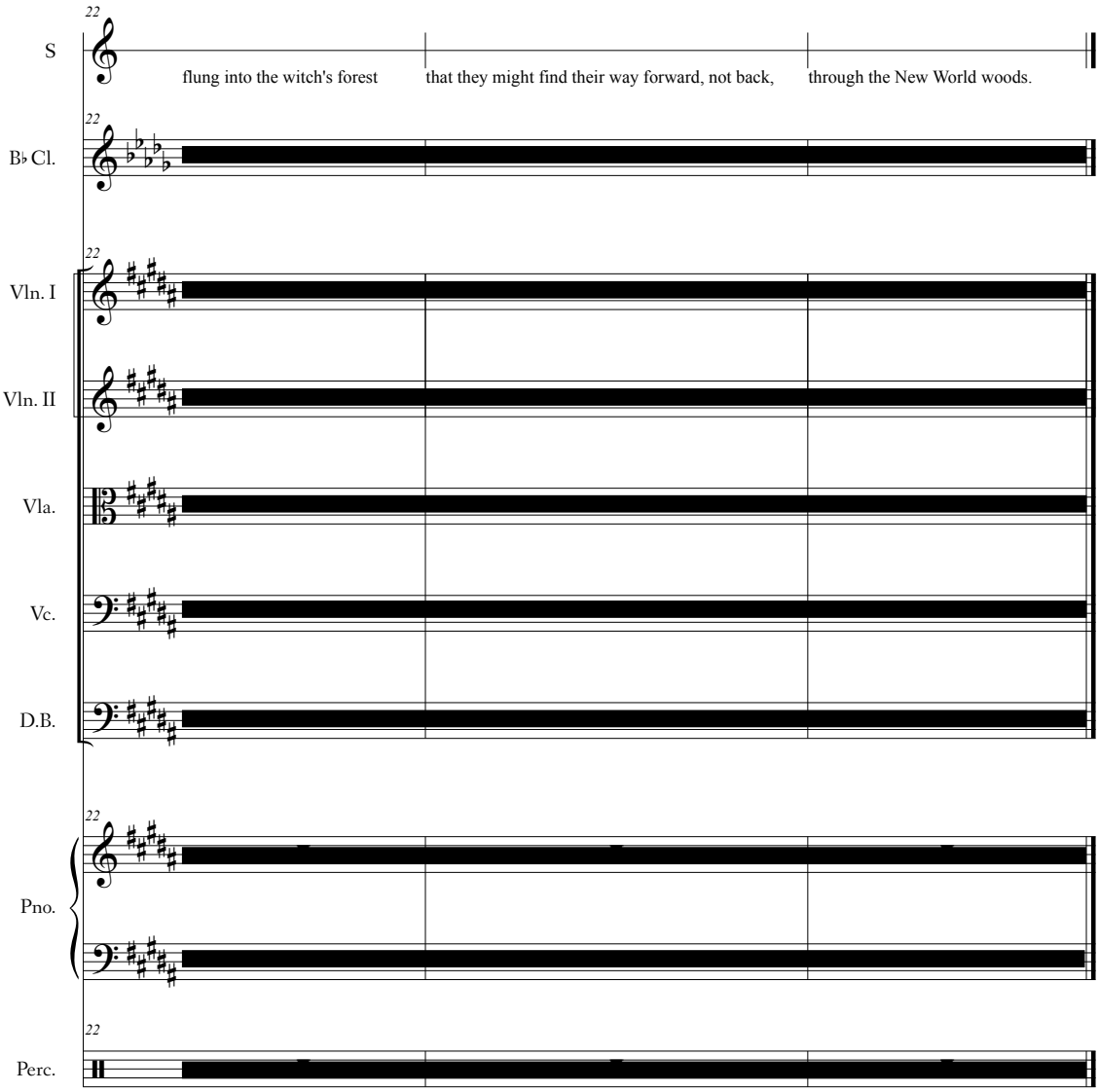

7
S
an inch and a pound apart from the start.
Vera, sweet as summer fruit.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
p
D.B.
Pno.
Perc.


10
S
Sam, ill-fitted linchpin.
Rose the pocket Venus.
10
B♭ Cl.
p
10
Vln. I
Vln. II
Vla.
Vc.
D.B.
10
Pno.
10
Perc.

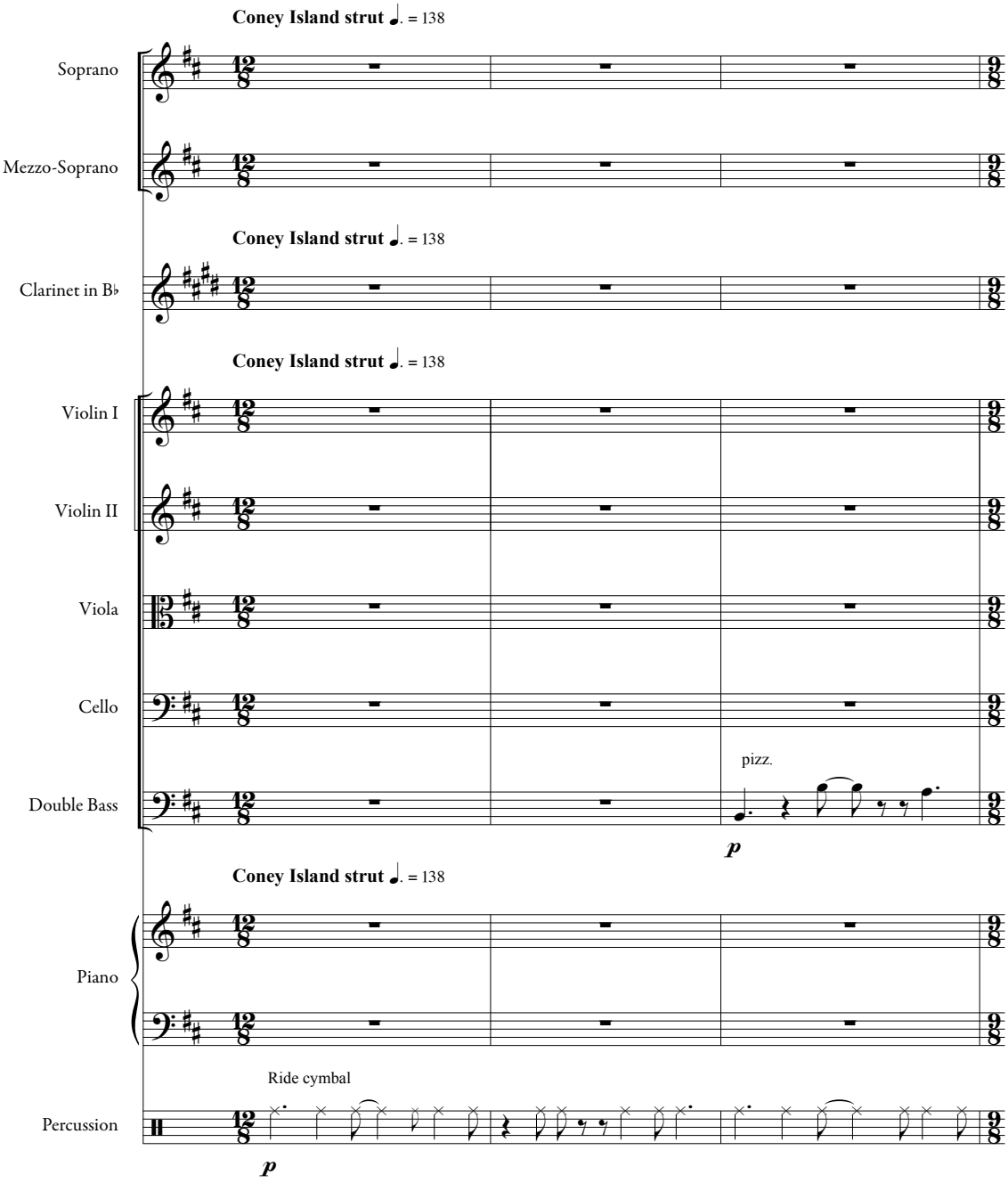

13
S
Will the self-proclaimed outlier.
13
B♭ Cl.
13
Vln. I
p
Vln. II
Vla.
Vc.
D.B.
13
Pno.
p
13
Perc.


16
S
Harry the baby.
Not their real names, of course,
16
B♭ Cl.
16
Vln. I
Vln. II
Vla.
Vc.
D.B.
16
Pno.
p
16
Perc.

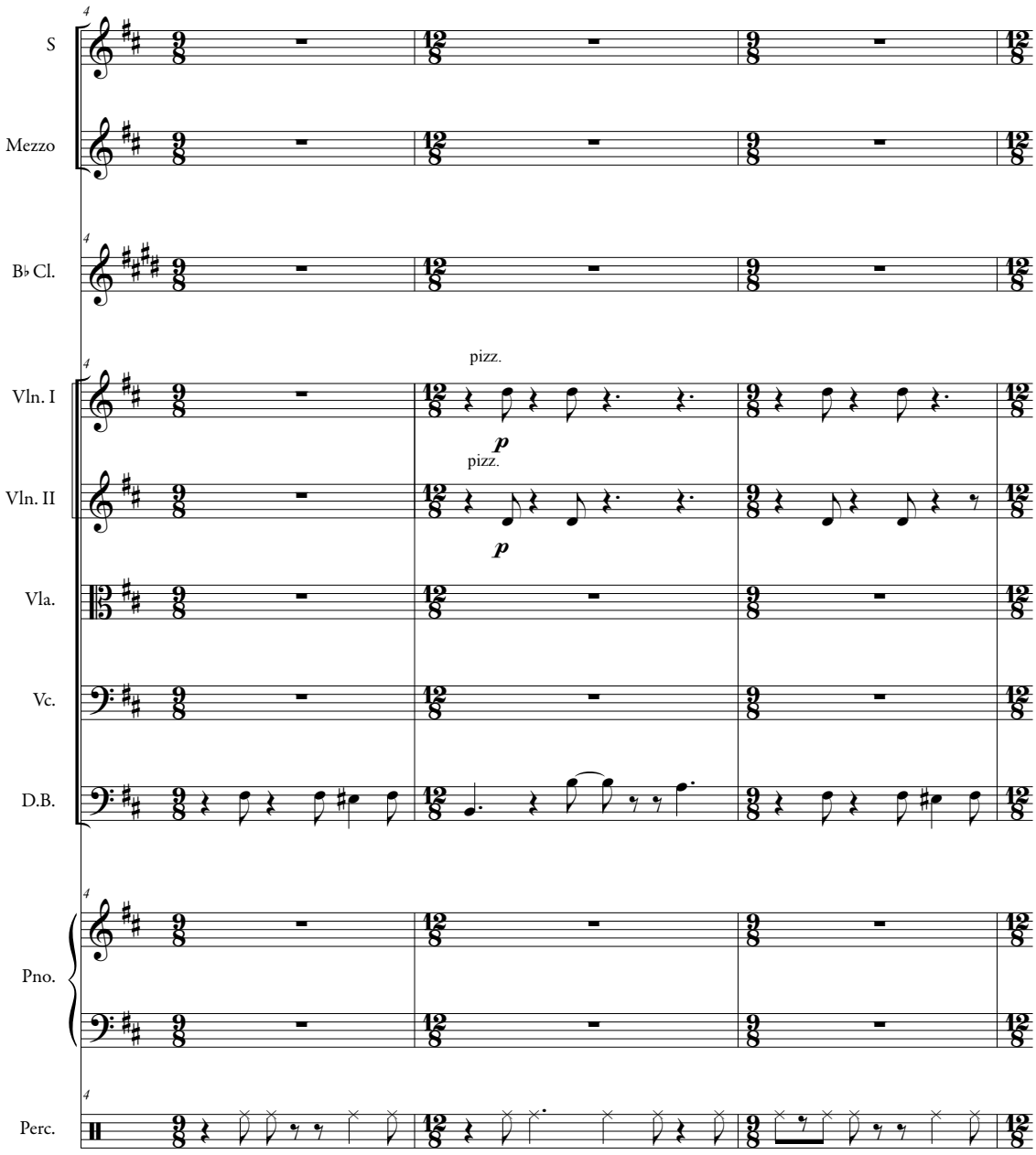

20
S
only what they were given at Ellis Island,
little markers like Hansel's white stones,
20
Enter ad lib
B♭ Cl.
Enter ad lib
20
Vln. I
Vln. II
Vla.
Vc.
D.B.
Enter ad lib
20
Pno.
20
Perc.

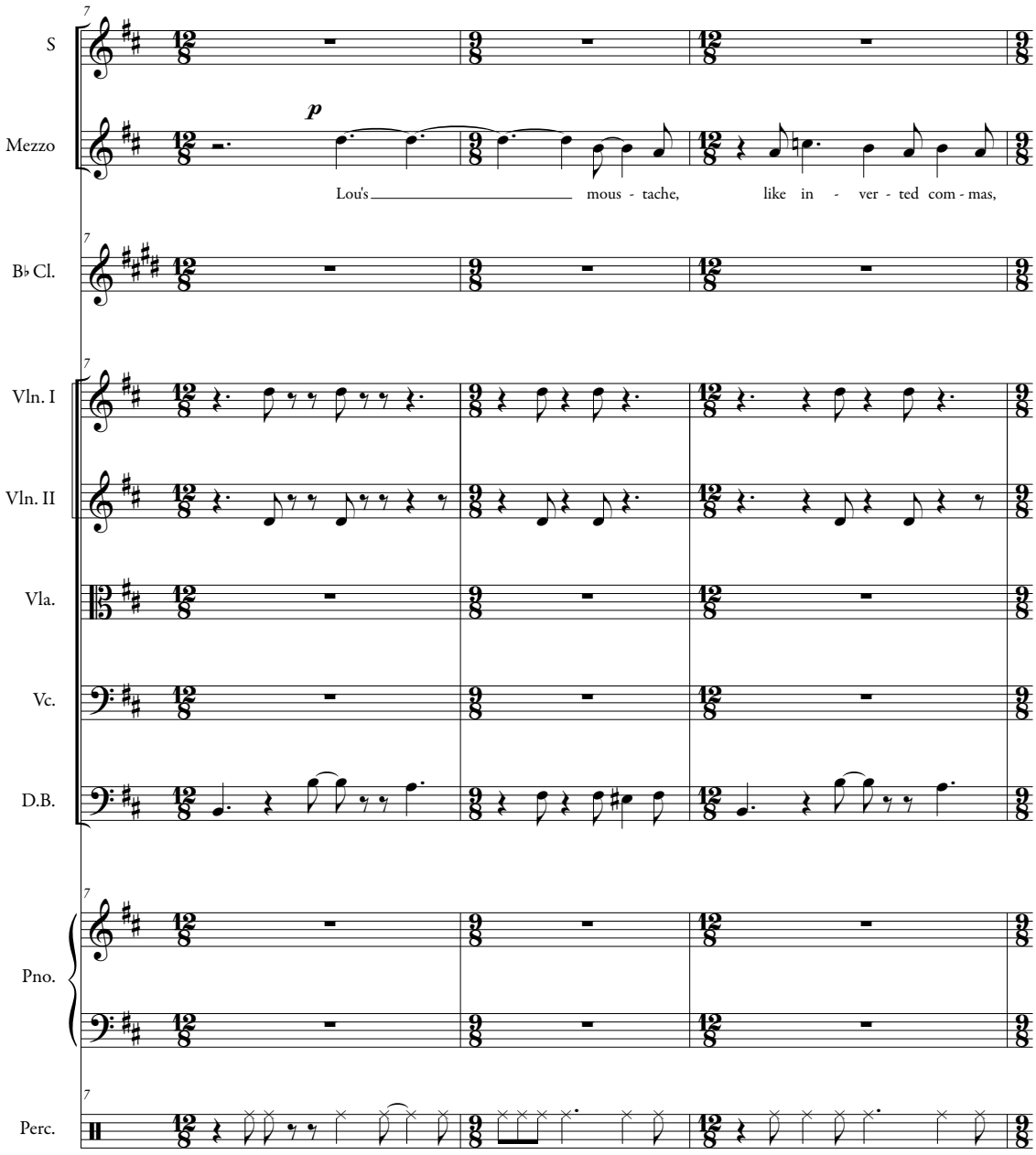

22
S
flung into the witch's forest
that they might find their way forward, not back,
through the New World woods.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

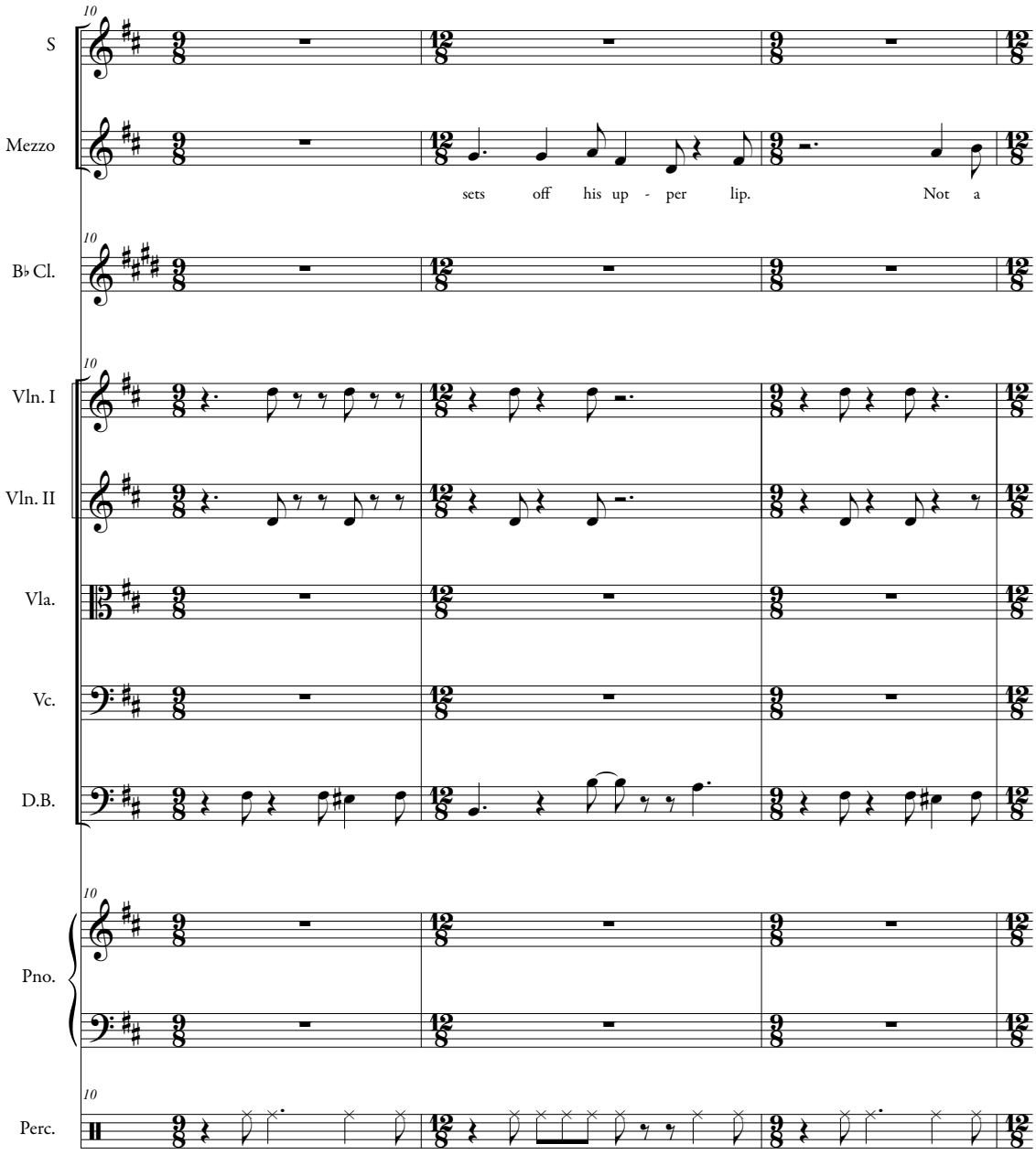
4. Dapper Dan

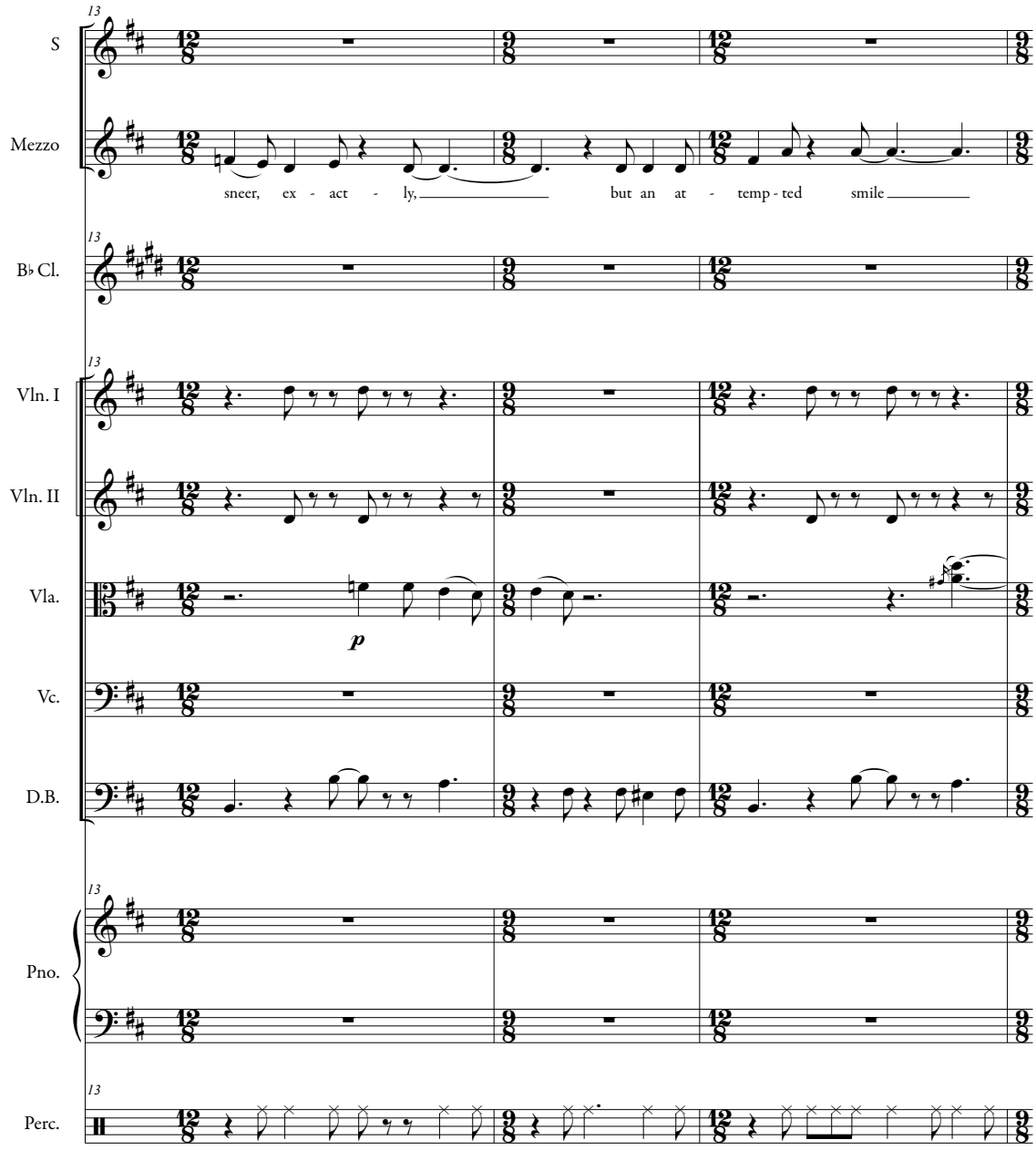


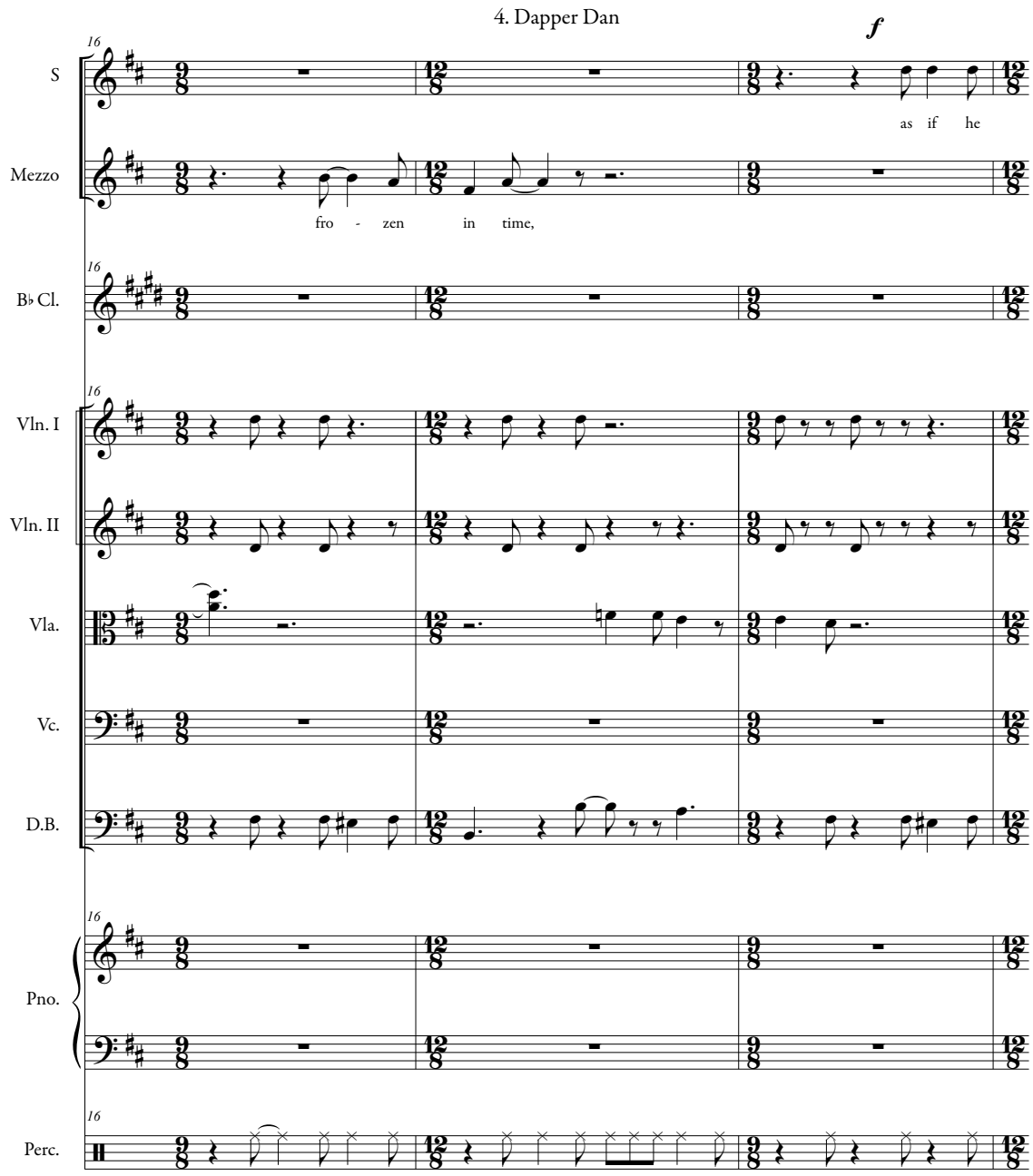
© 2014

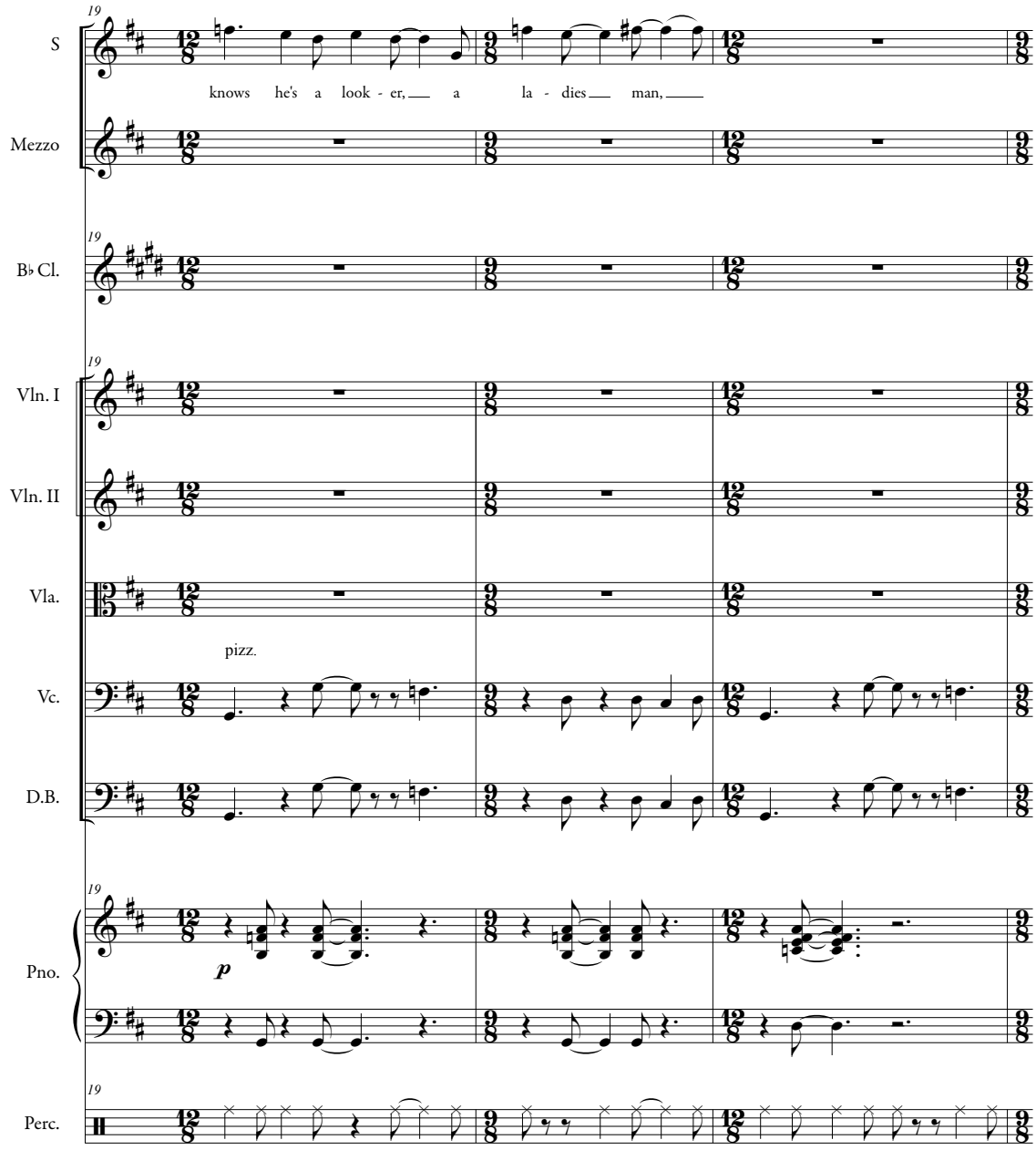

S
Mezzo
B♭ Cl.
Vln. I
pizz.
p
Vln. II
pizz.
p
Vla.
Vc.
D.B.
Pno.
Perc.

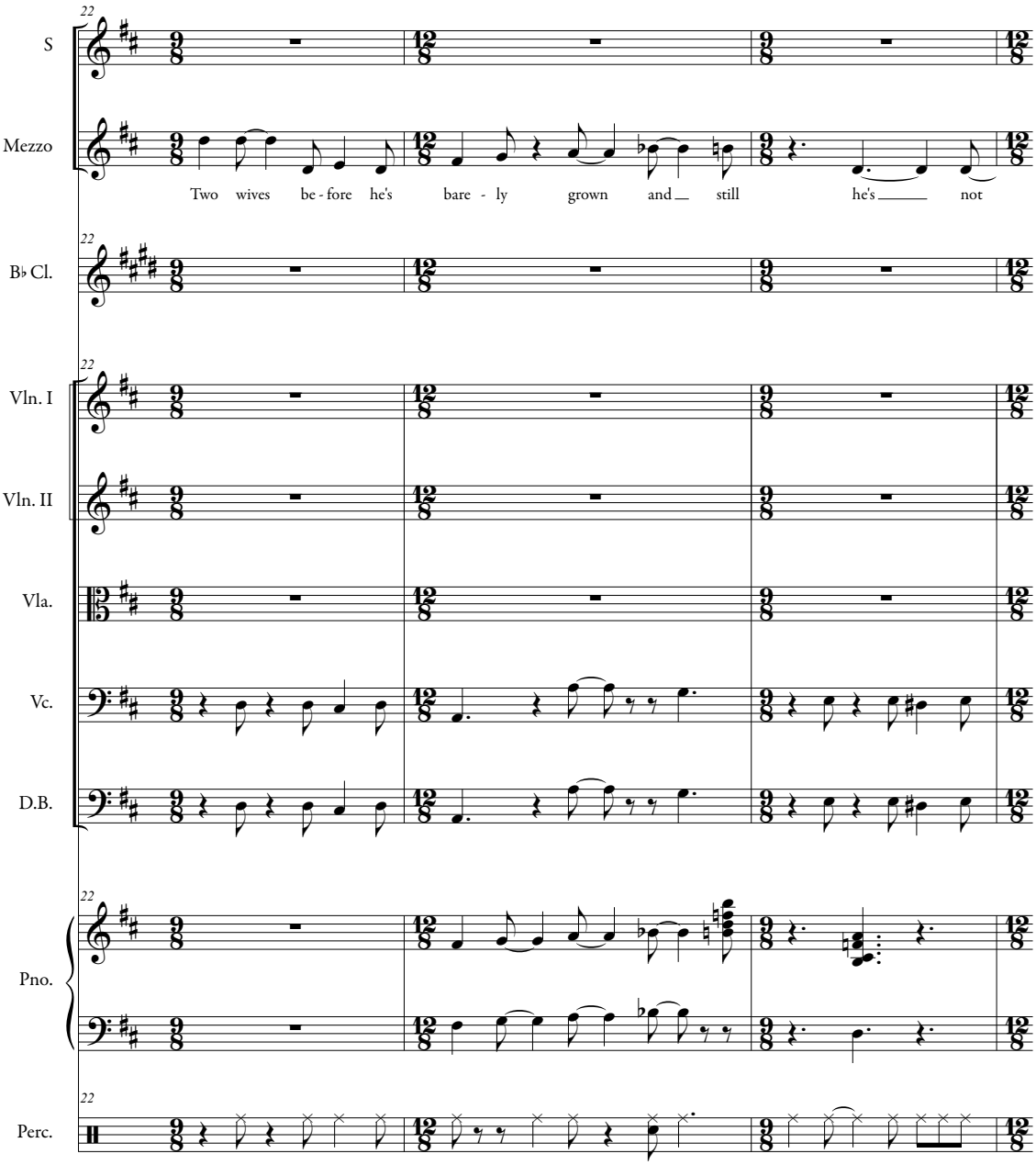

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
Lou's mous - tache, like in - ver - ted com - mas,

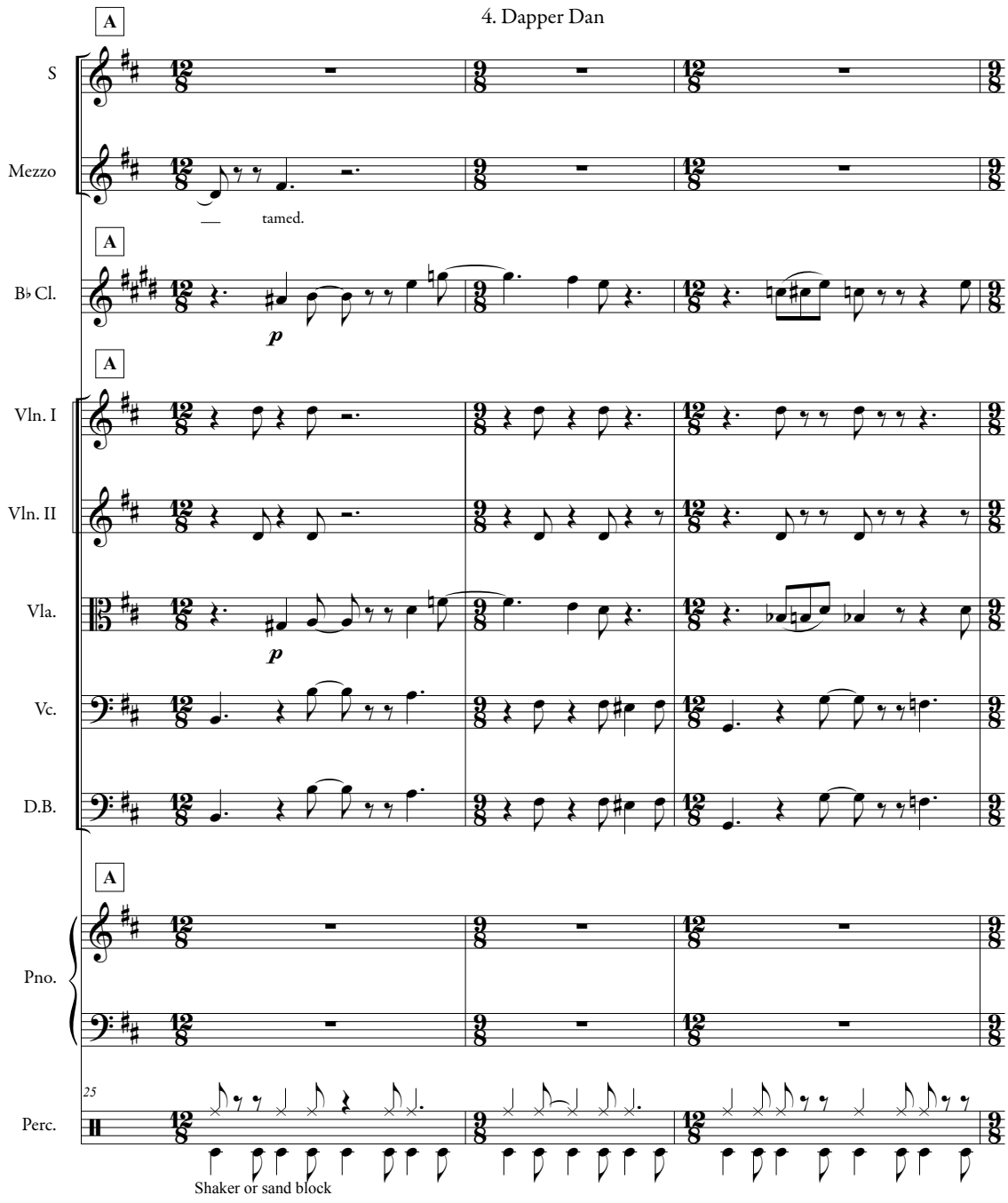

10
S
Mezzo
sets off his up - per lip. Not a
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

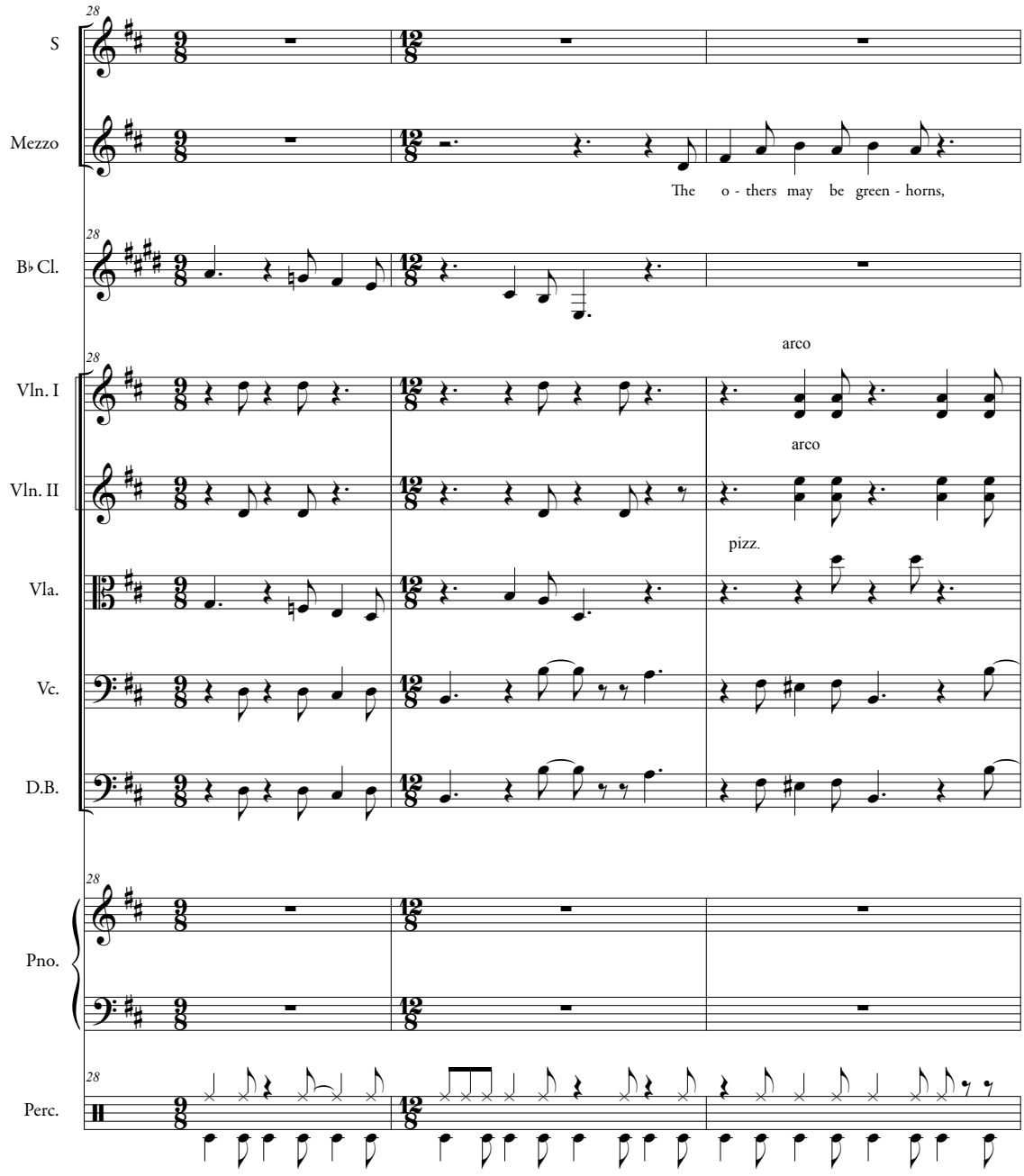

13
S
Mezzo
sneer, ex - act - ly, but an at - temp - ted smile
B♭ Cl.
Vln. I
Vln. II
Vla.
p
Vc.
D.B.
Pno.
Perc.

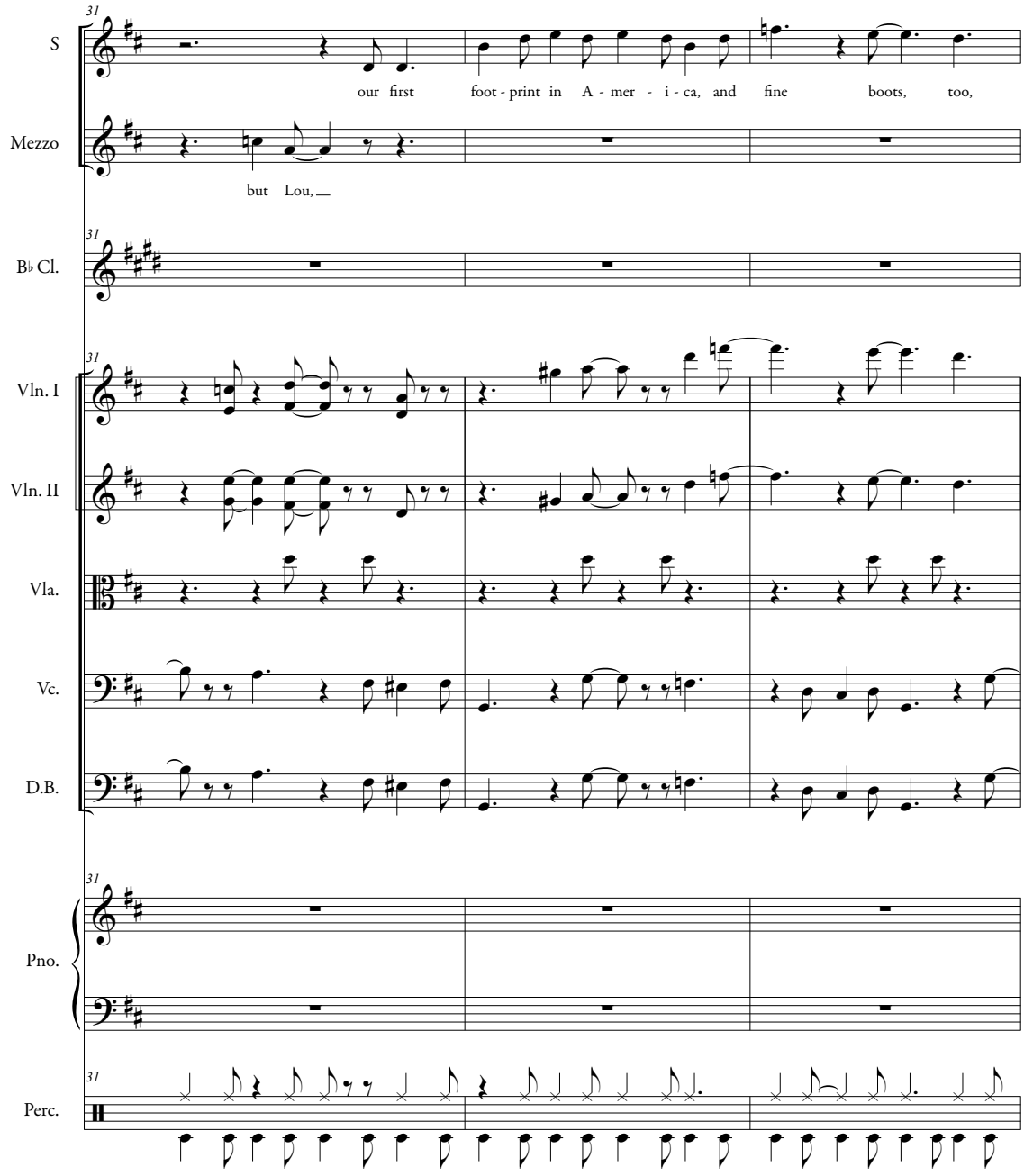

4. Dapper Dan
f
S
as if he
Mezzo
fro - zen in time,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

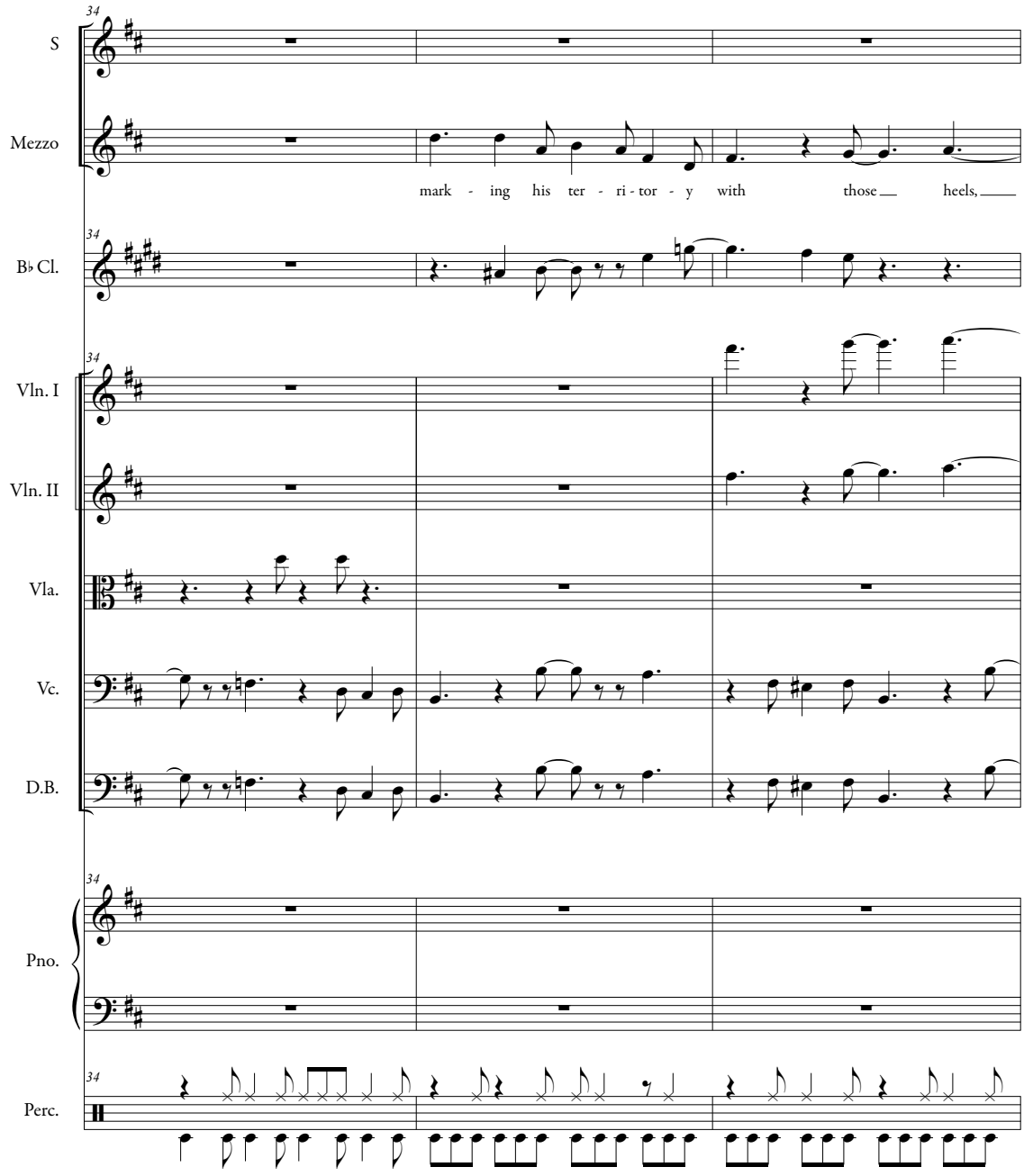

19
S
knows he's a look - er, a la - dies man,
Mezzo
19
B♭ Cl.
19
Vln. I
Vln. II
Vla.
pizz.
Vc.
D.B.
19
Pno.
p
19
Perc.

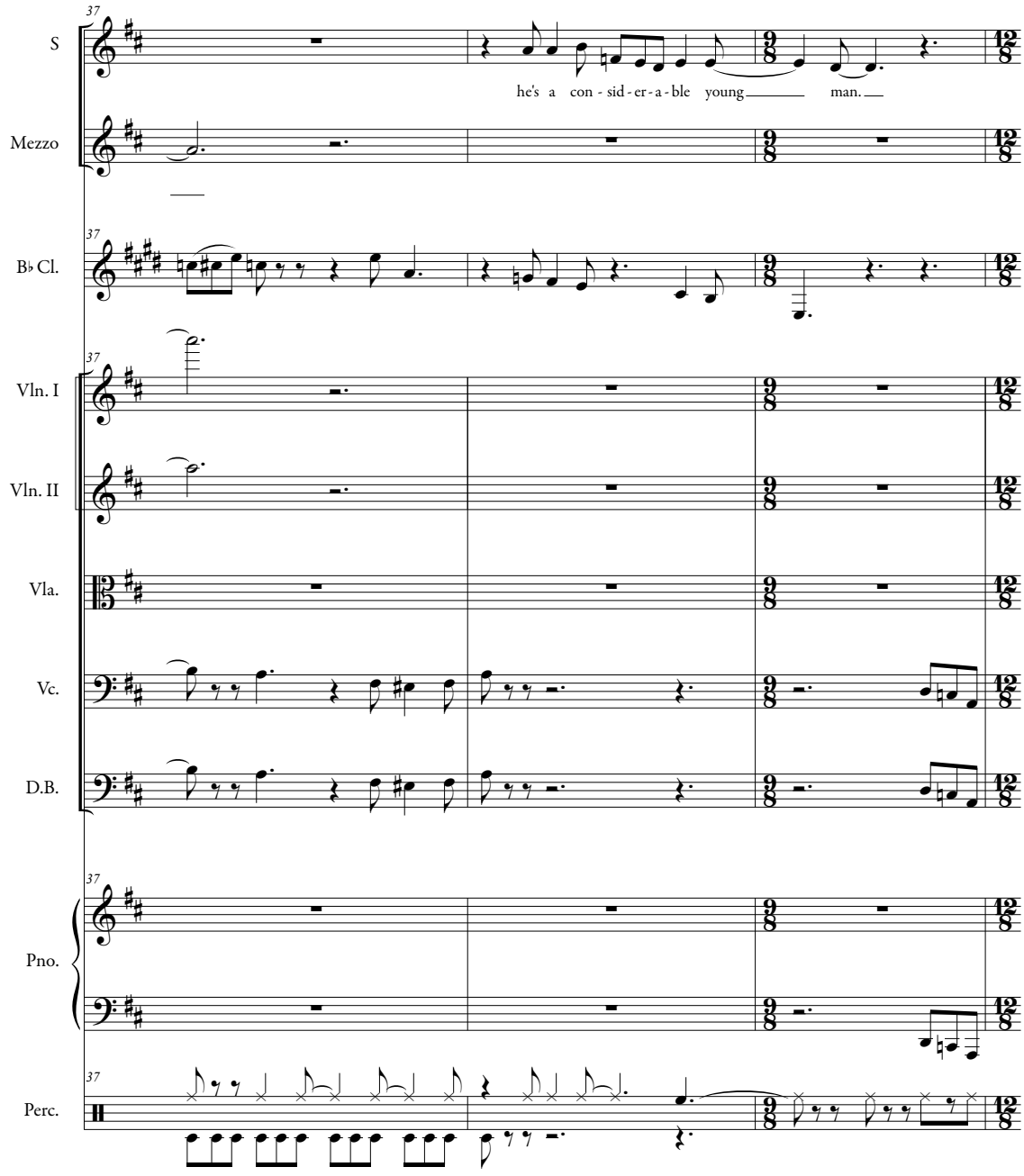

22
S
Mezzo
Two wives be - fore he's bare - ly grown and still he's not
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

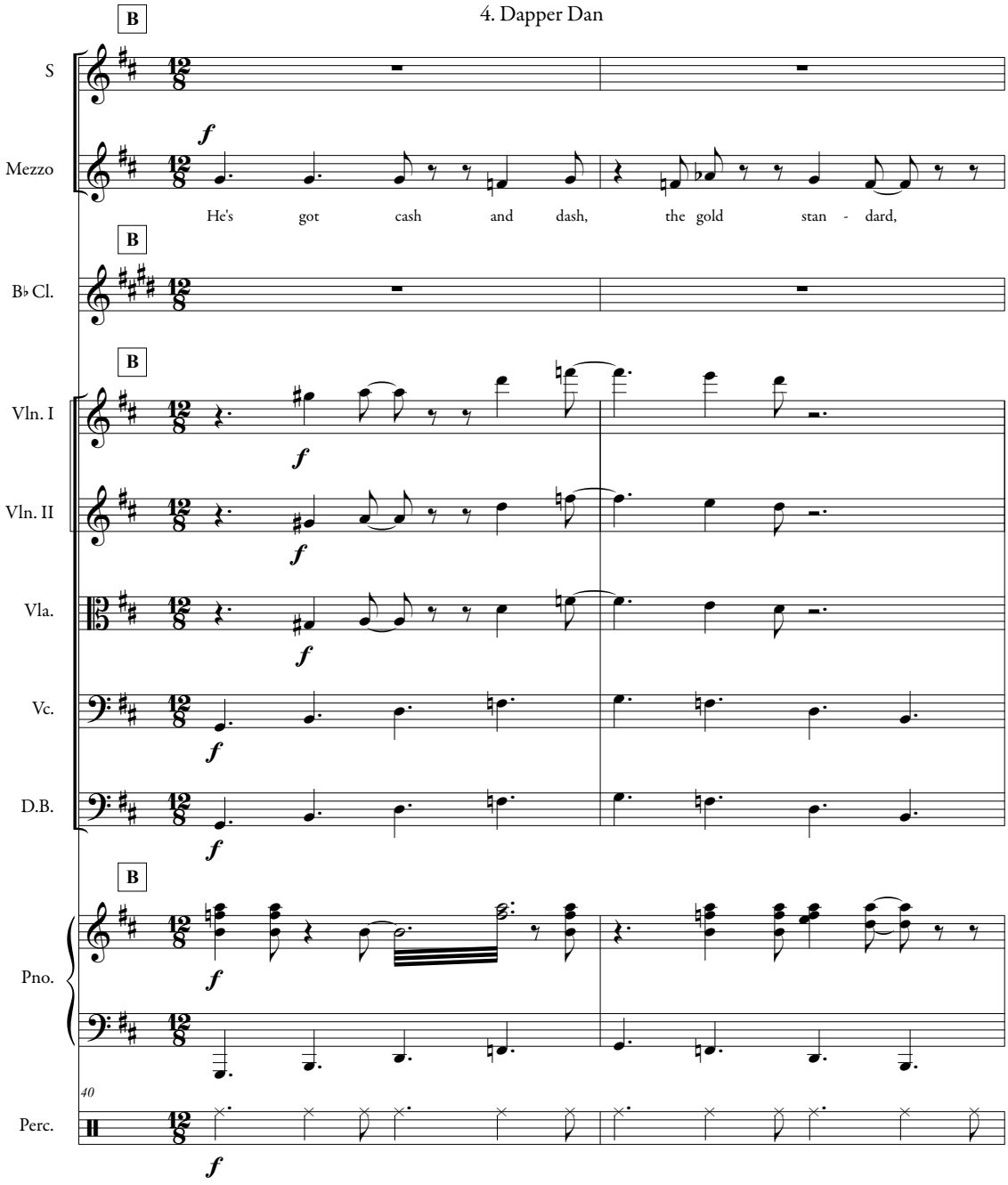

4. Dapper Dan
A
S
Mezzo
tamed.
A
B♭ Cl.
p
A
Vln. I
Vln. II
Vla.
p
Vc.
D.B.
A
Pno.
25
Perc.
Shaker or sand block

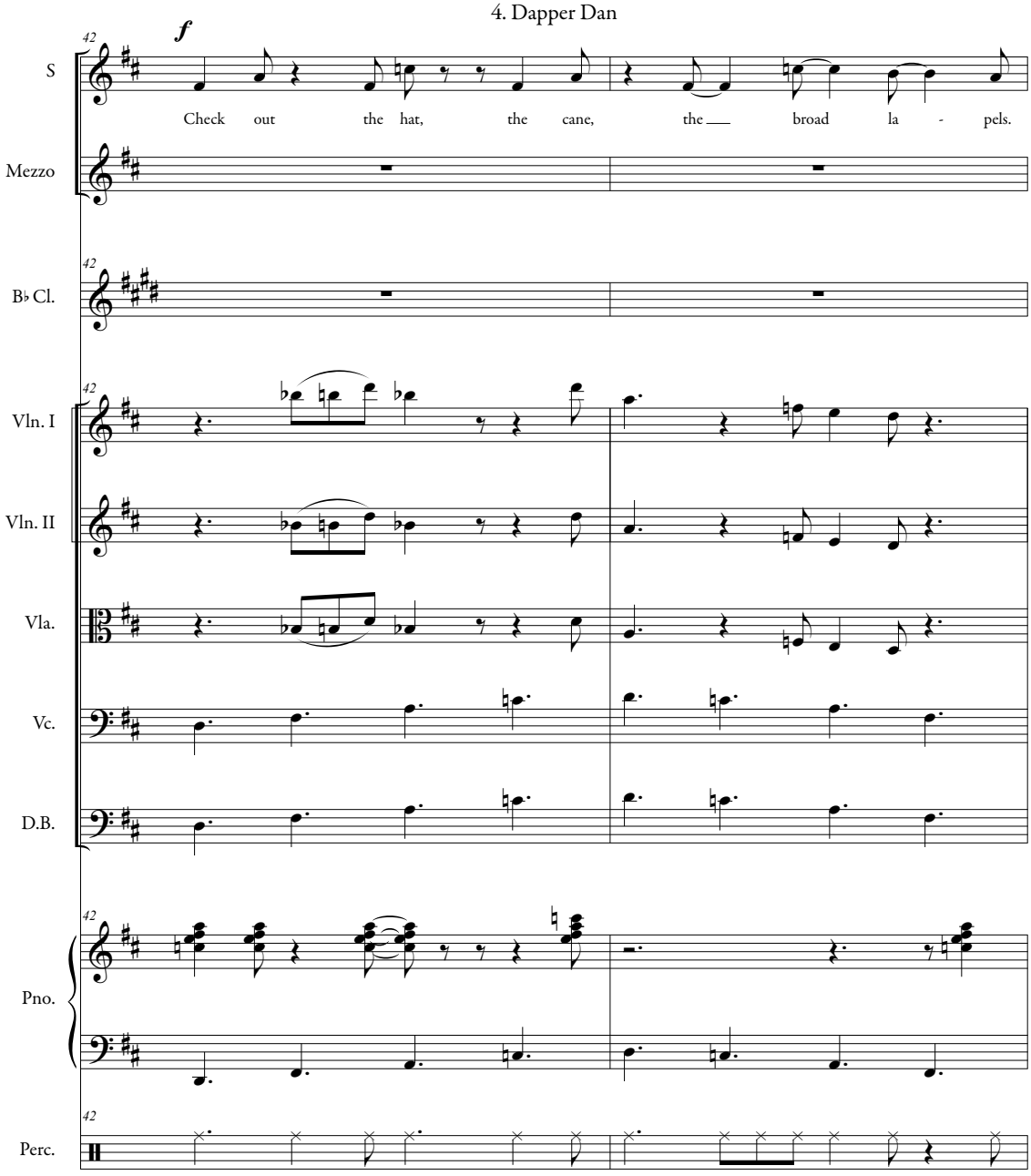

28
S
Mezzo
The o - thers may be green - horns,
B♭ Cl.
arco
Vln. I
arco
Vln. II
pizz.
Vla.
Vc.
D.B.
Pno.
Perc.

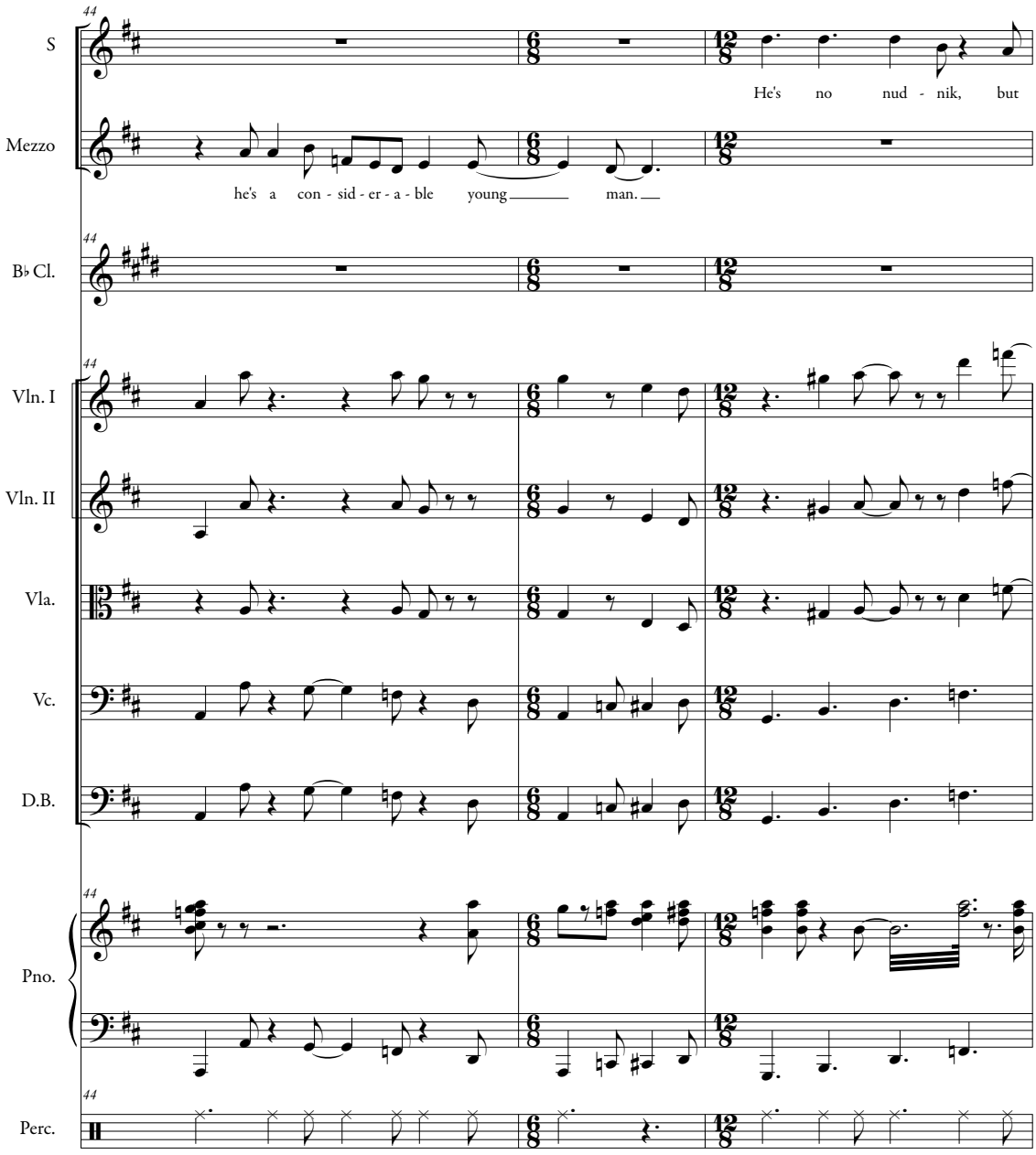

31
S
our first foot - print in A - mer - i - ca, and fine boots, too,
Mezzo
but Lou, __
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

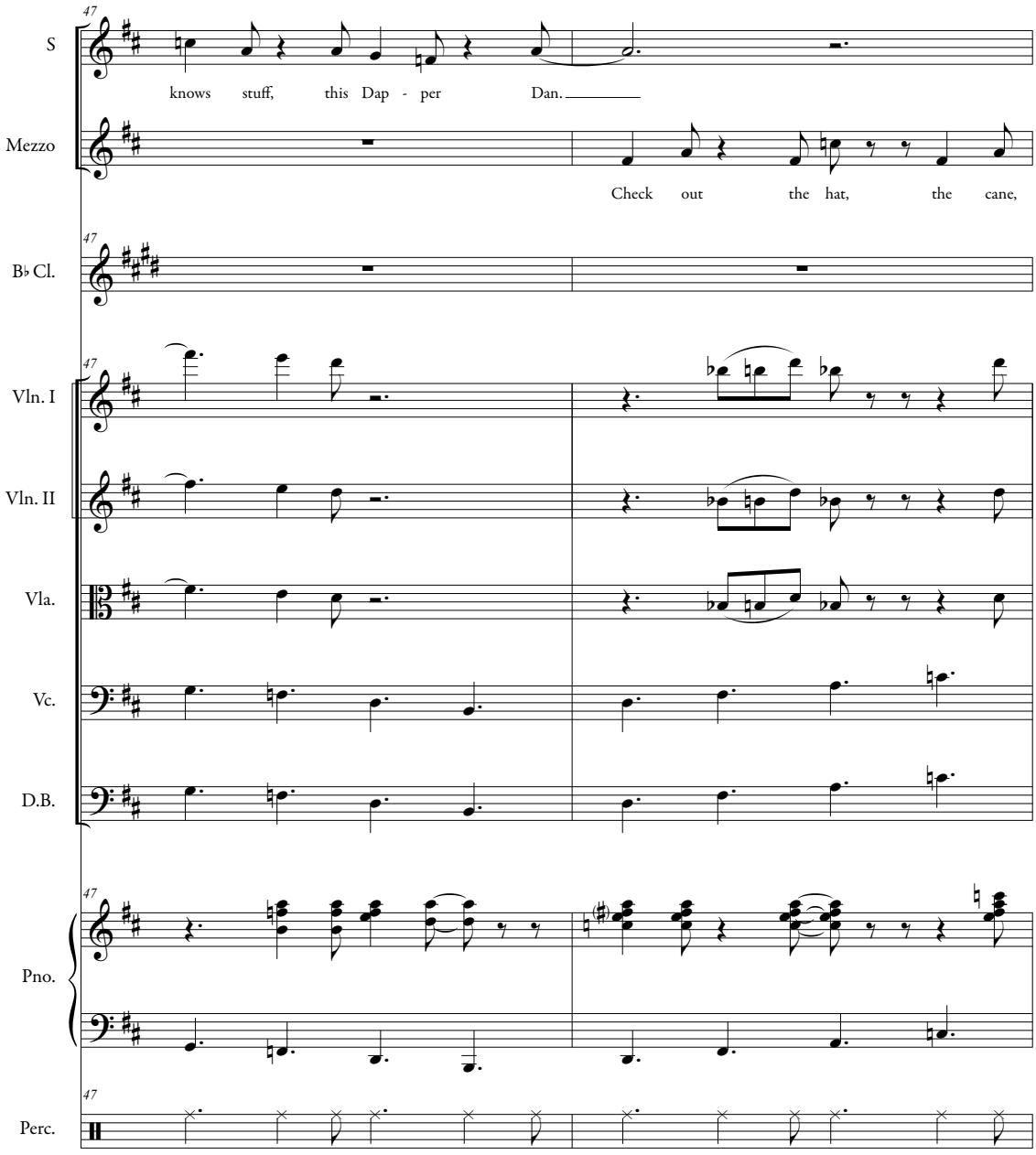

34
S
Mezzo
mark - ing his ter - ri - tor - y with those heels,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

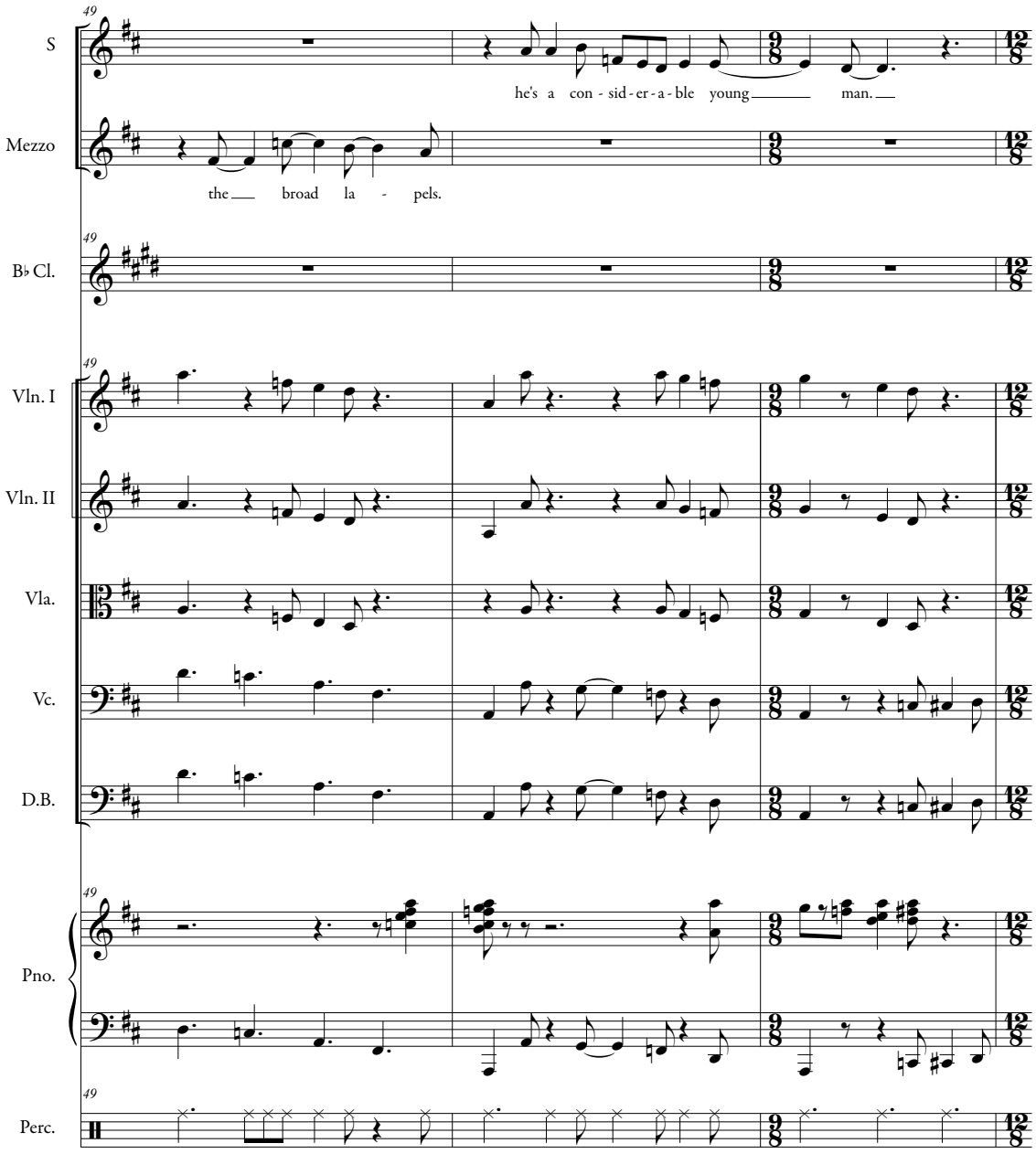

37
S
he's a con - sid - er - a - ble young man.
Mezzo
37
B♭ Cl.
37
Vln. I
Vln. II
Vla.
Vc.
D.B.
37
Pno.
37
Perc.

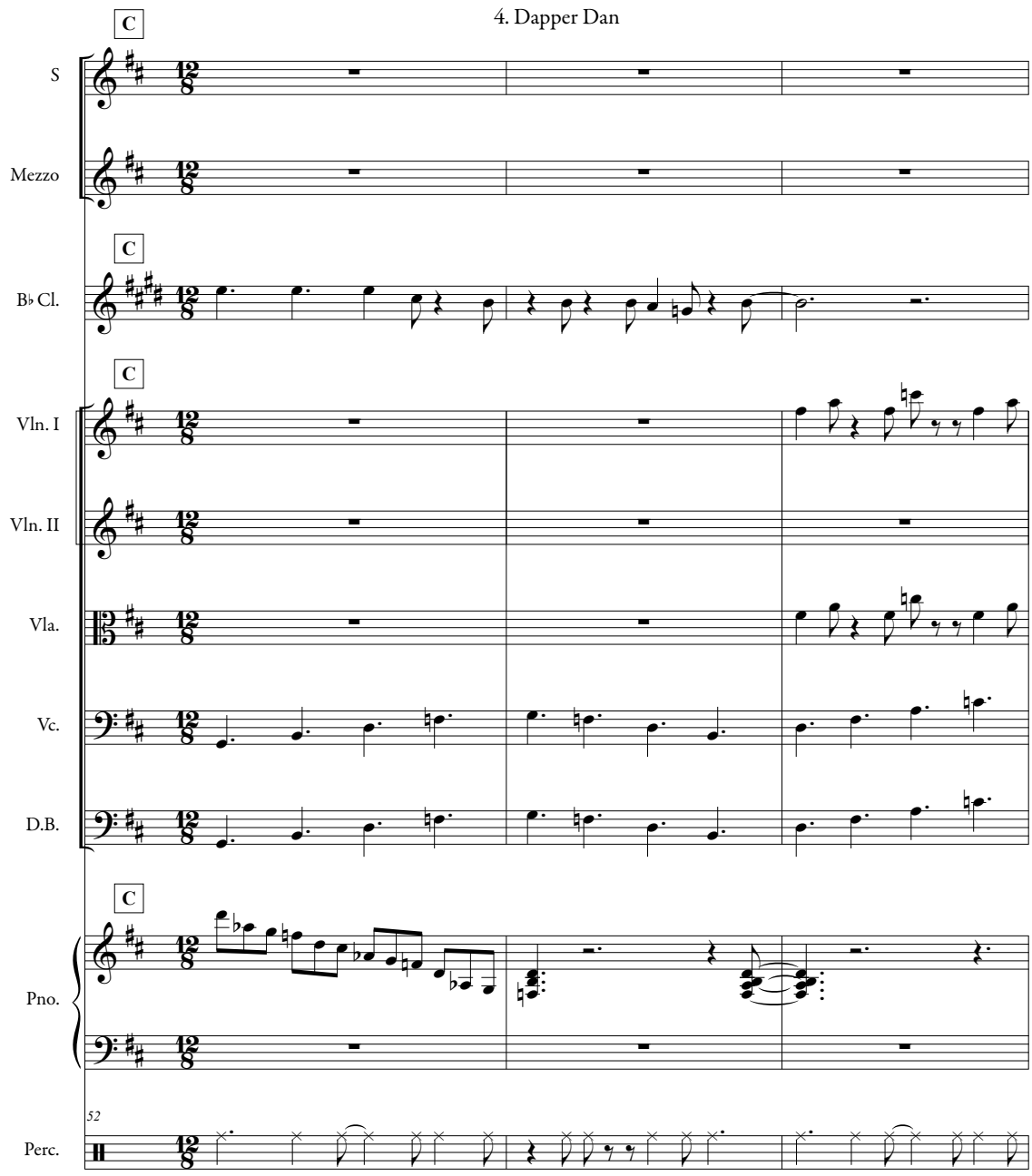

B
S
Mezzo
f
He's got cash and dash, the gold stan - dard,
B
B♭ Cl.
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
B
Pno.
40
Perc.
f

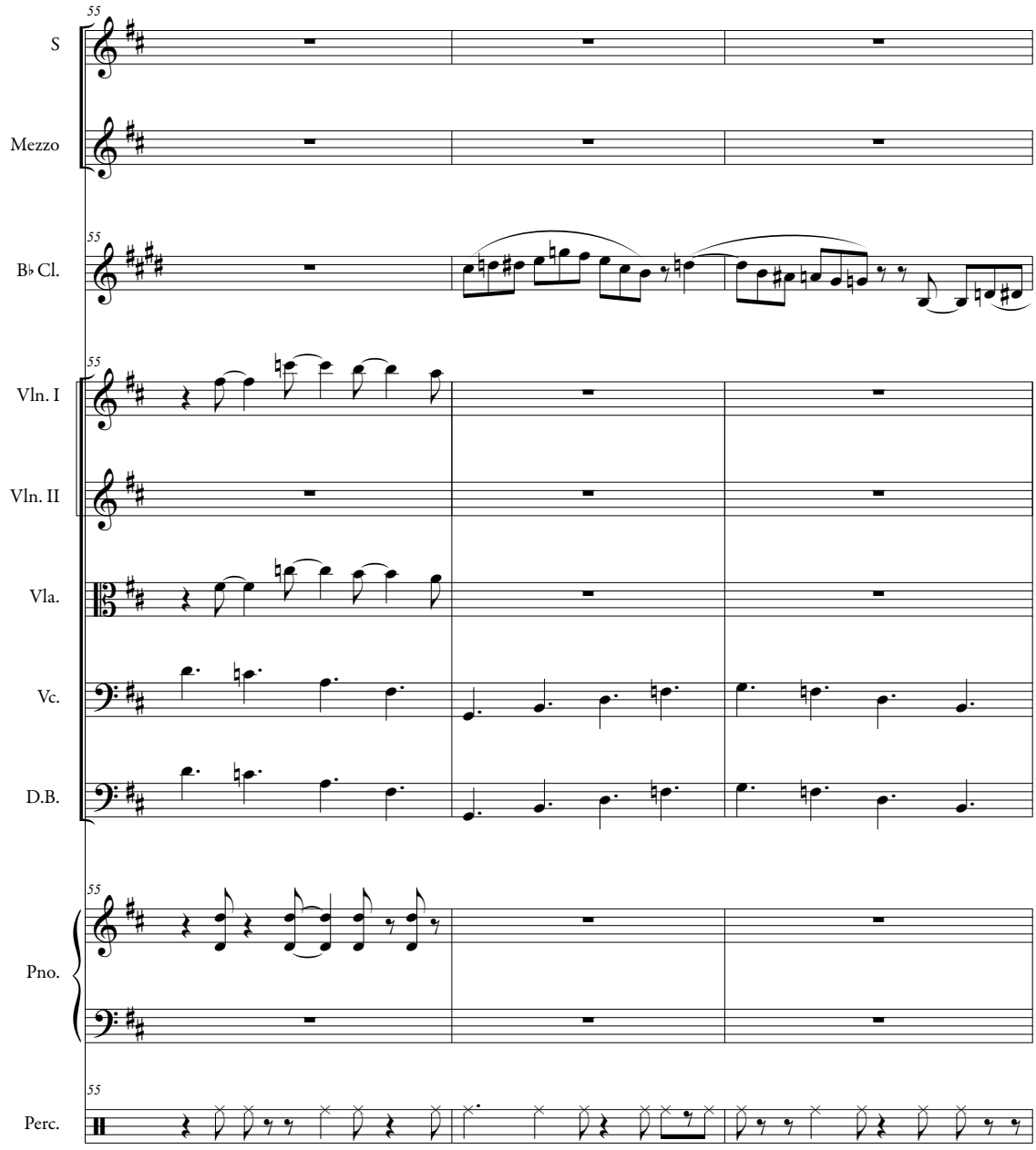

4. Dapper Dan
42
f
S
Check out the hat, the cane, the broad la - pels.
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

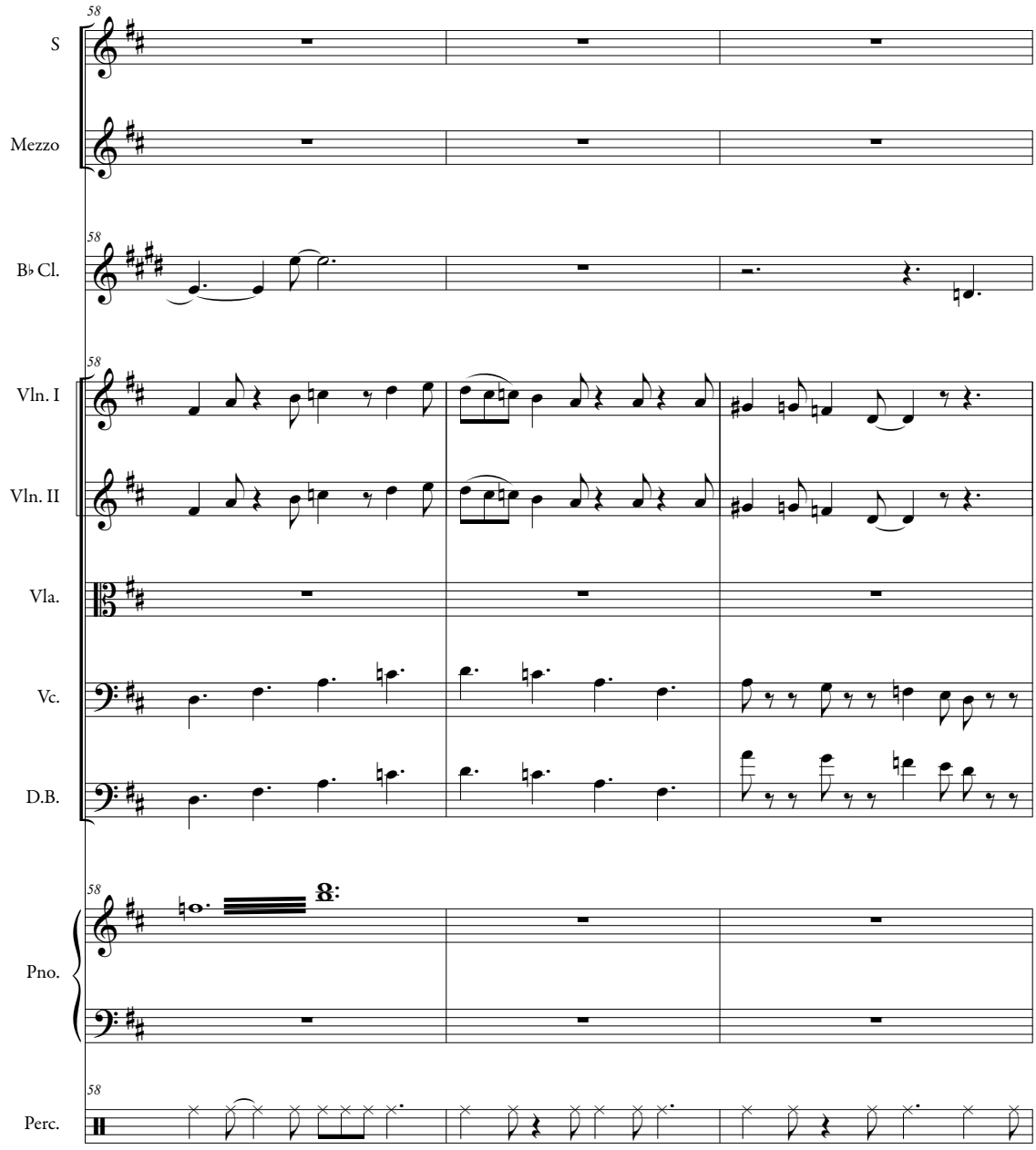

S
He's no nud - nik, but
Mezzo
he's a con - sid - er - a - ble young man.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

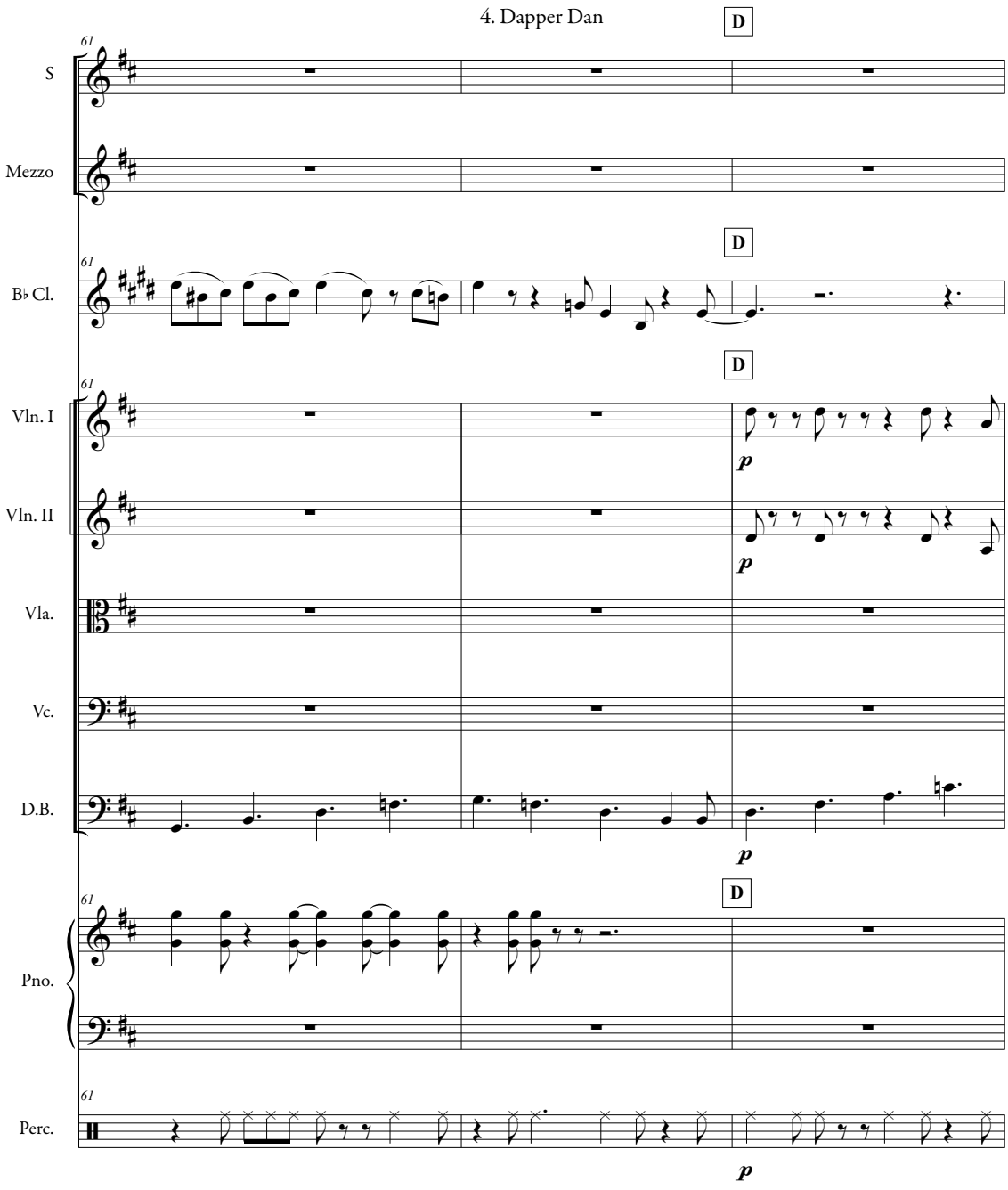

47
S
knows stuff, this Dap - per Dan.
Mezzo
Check out the hat, the cane,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

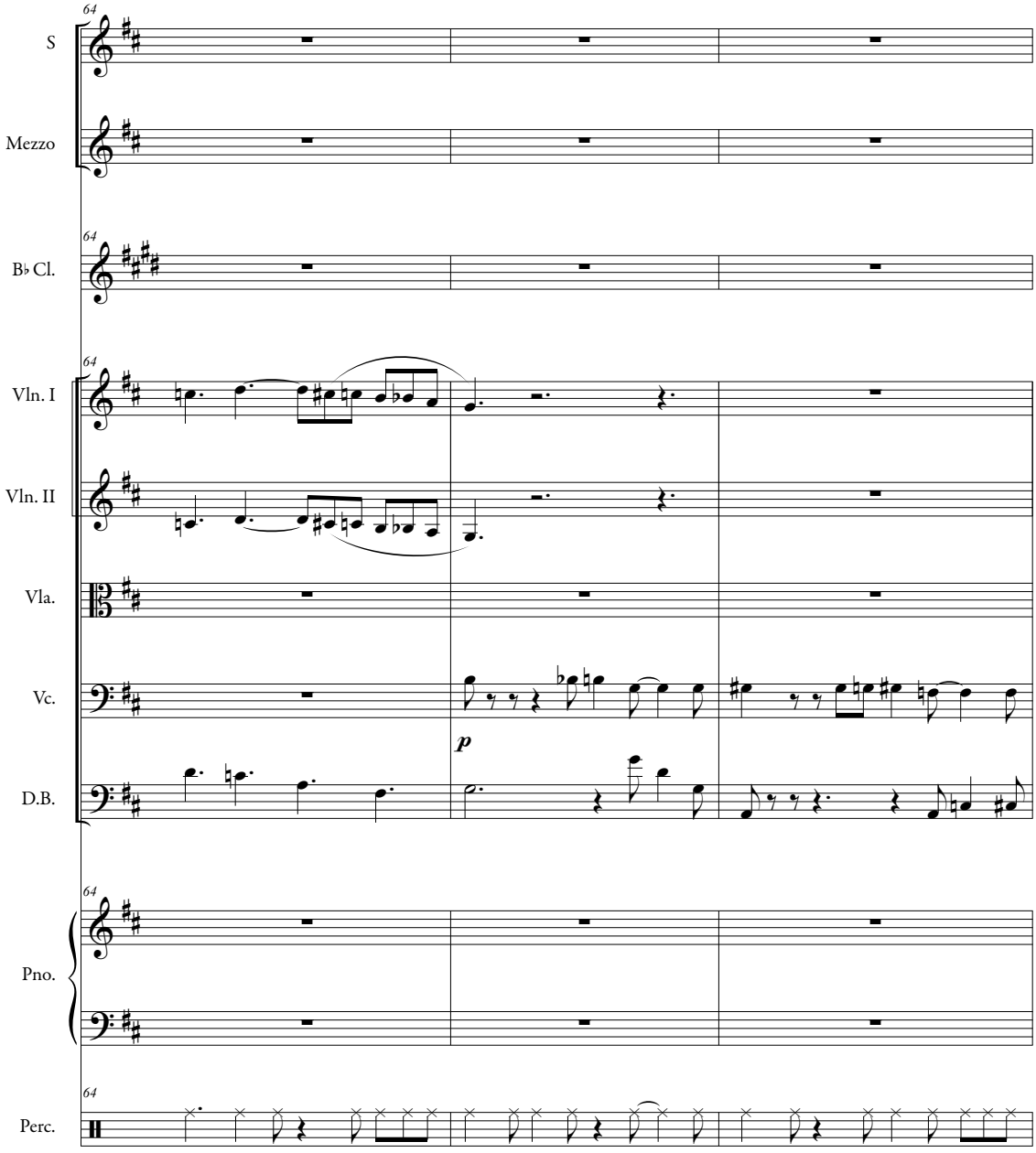

49
S
he's a con - sid - er - a - ble young man.
Mezzo
the broad la - pels.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

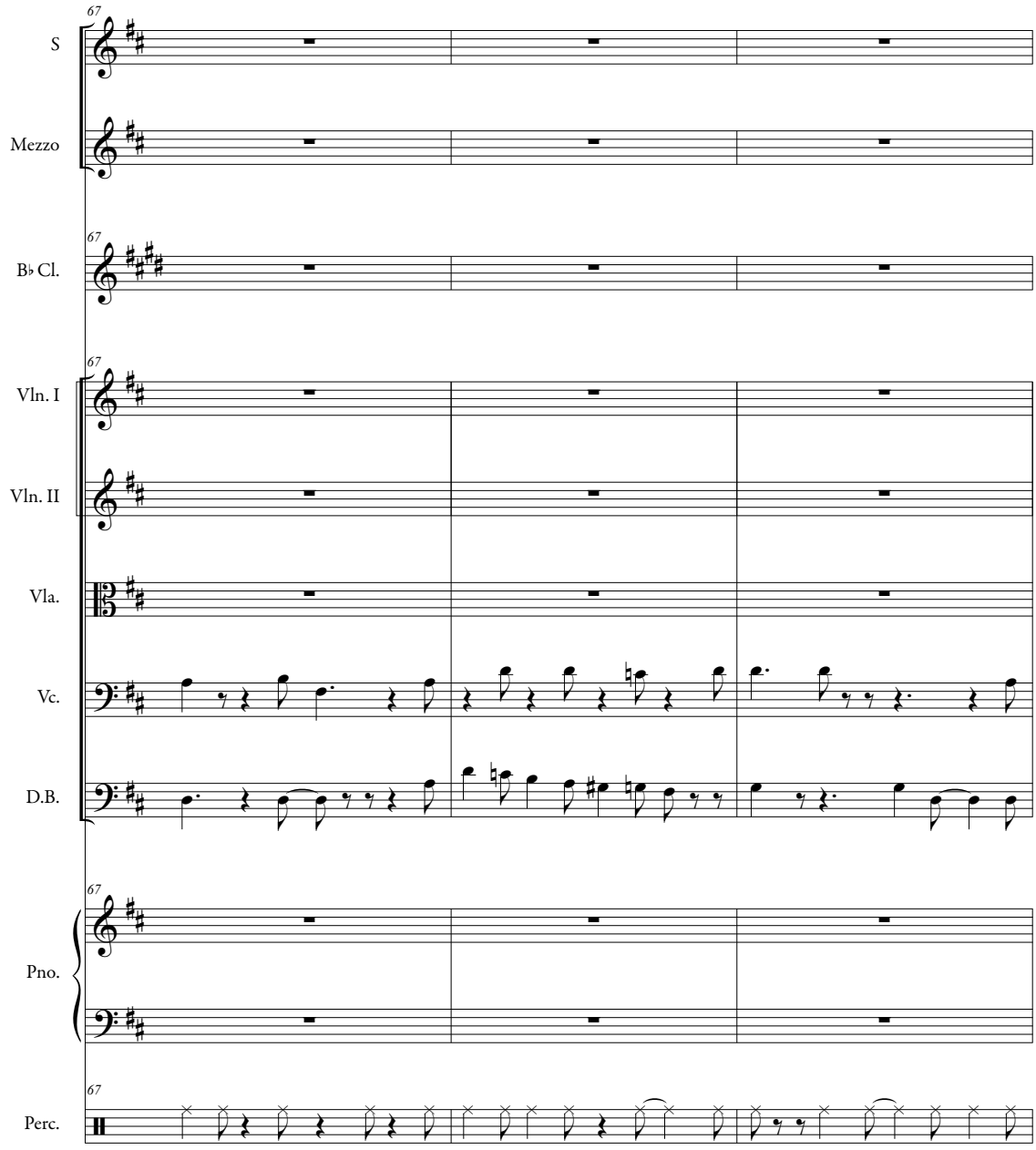

4. Dapper Dan
C
S
Mezzo
C
B♭ Cl.
C
Vln. I
Vln. II
Vla.
Vc.
D.B.
C
Pno.
52
Perc.

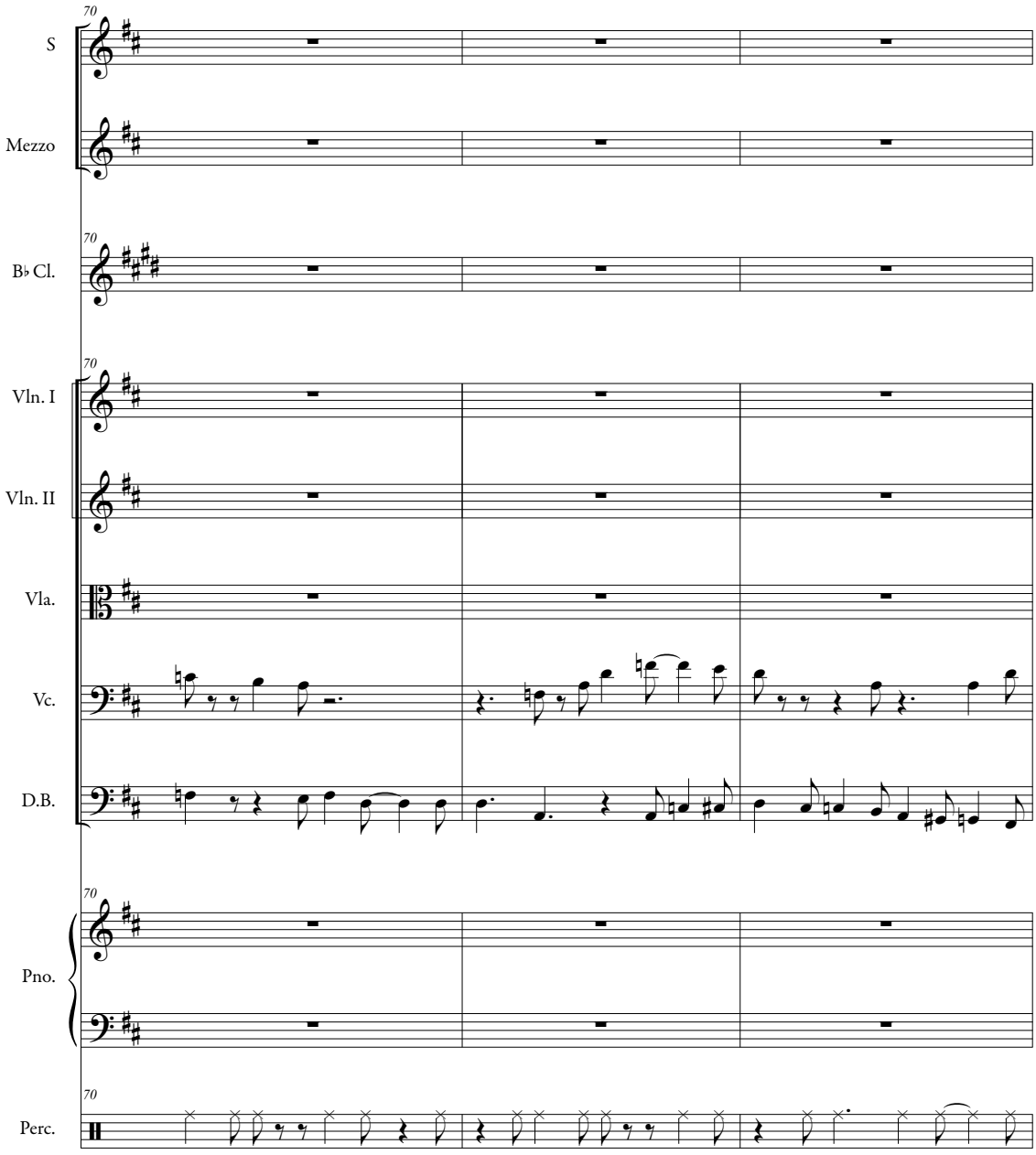

55
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

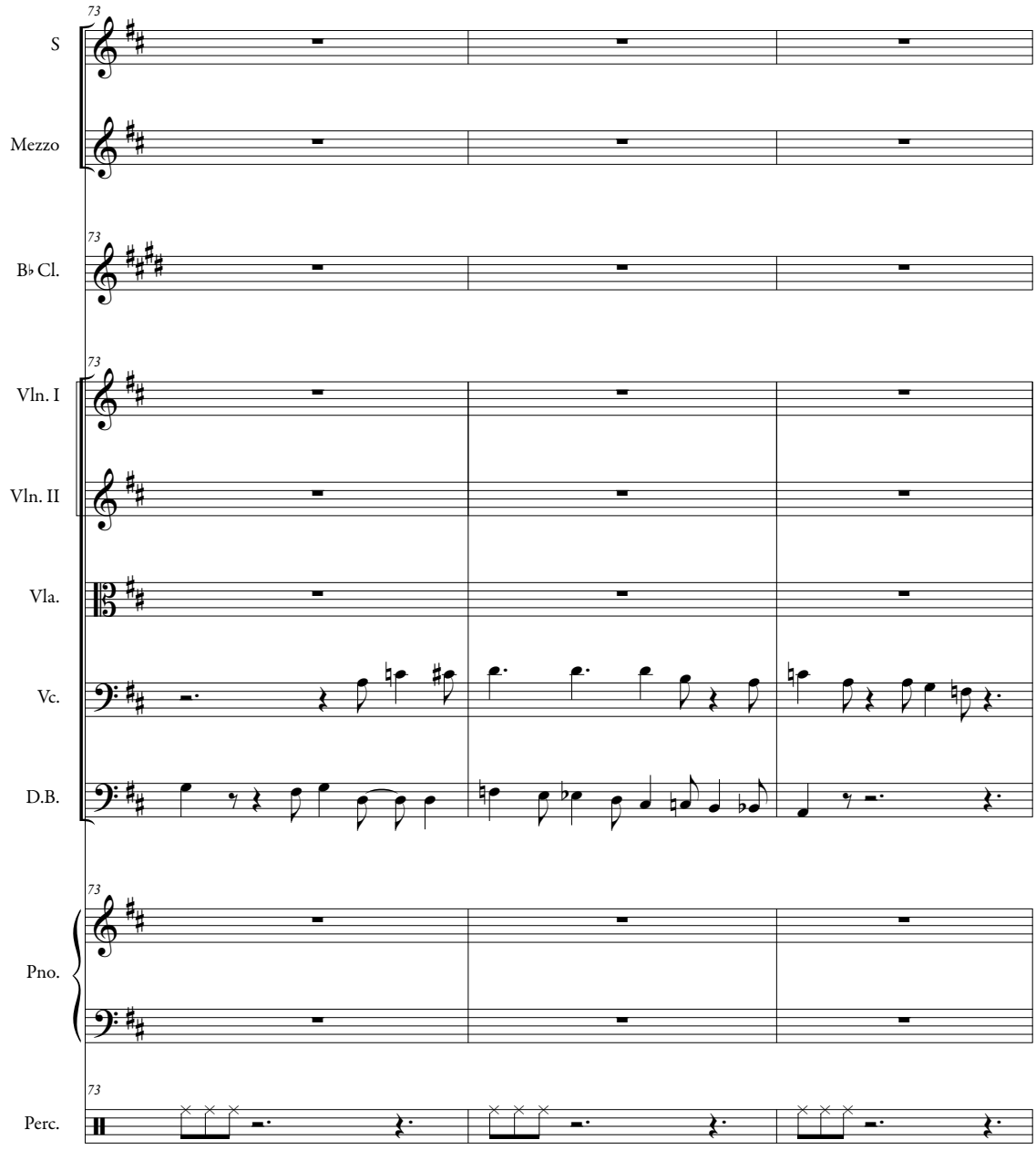

58
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
8:

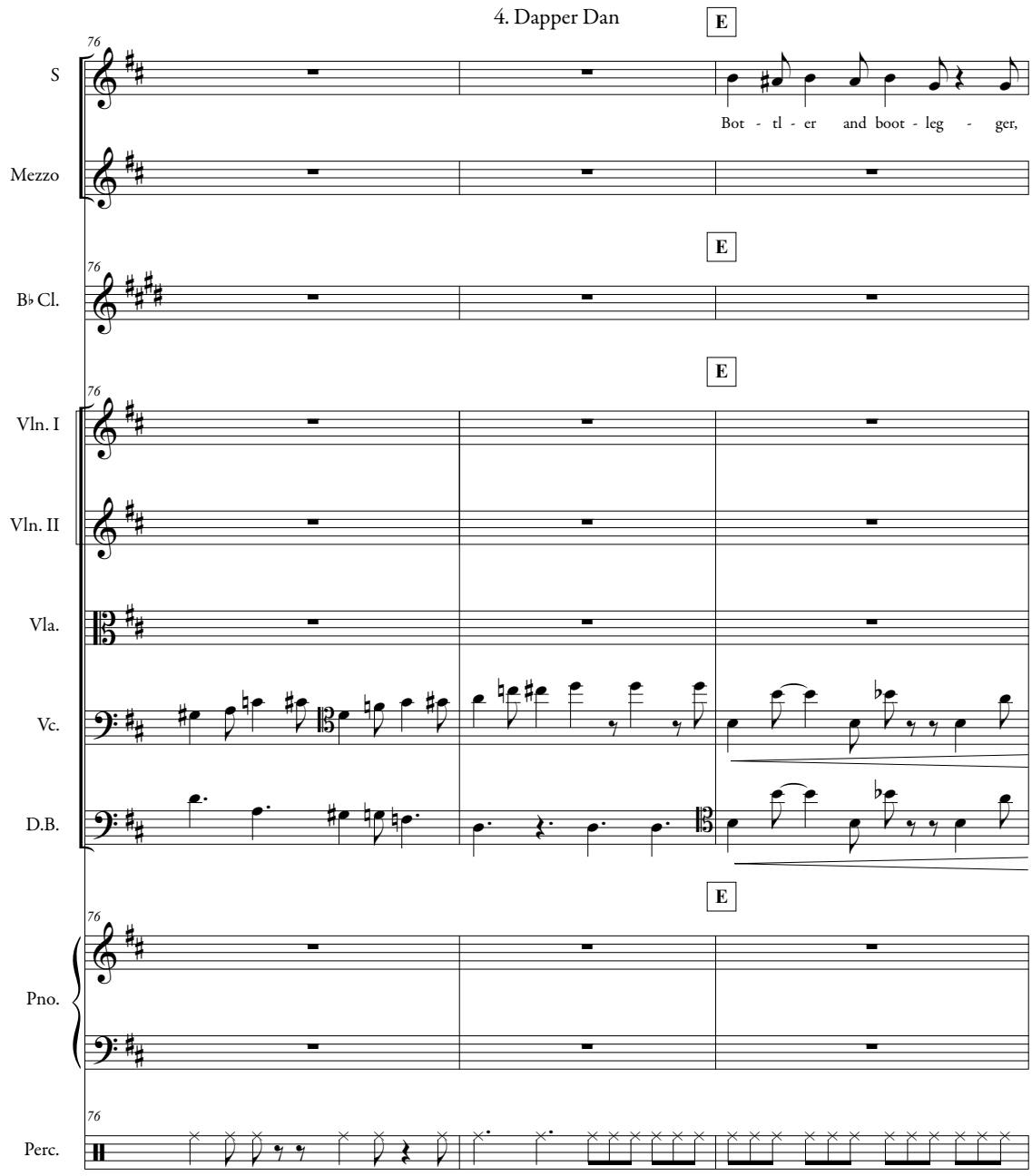

4. Dapper Dan
D
61
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p

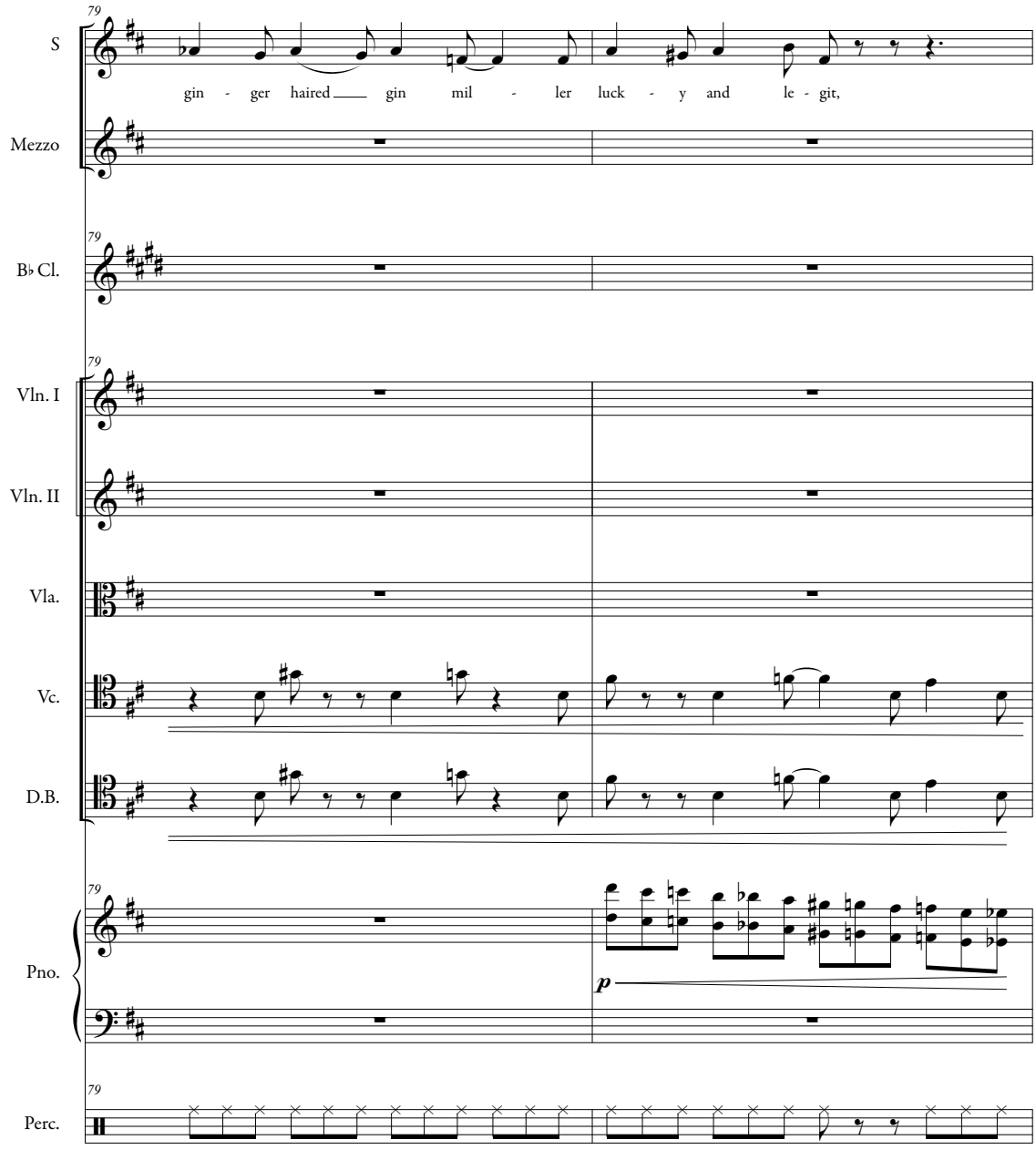

64
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p

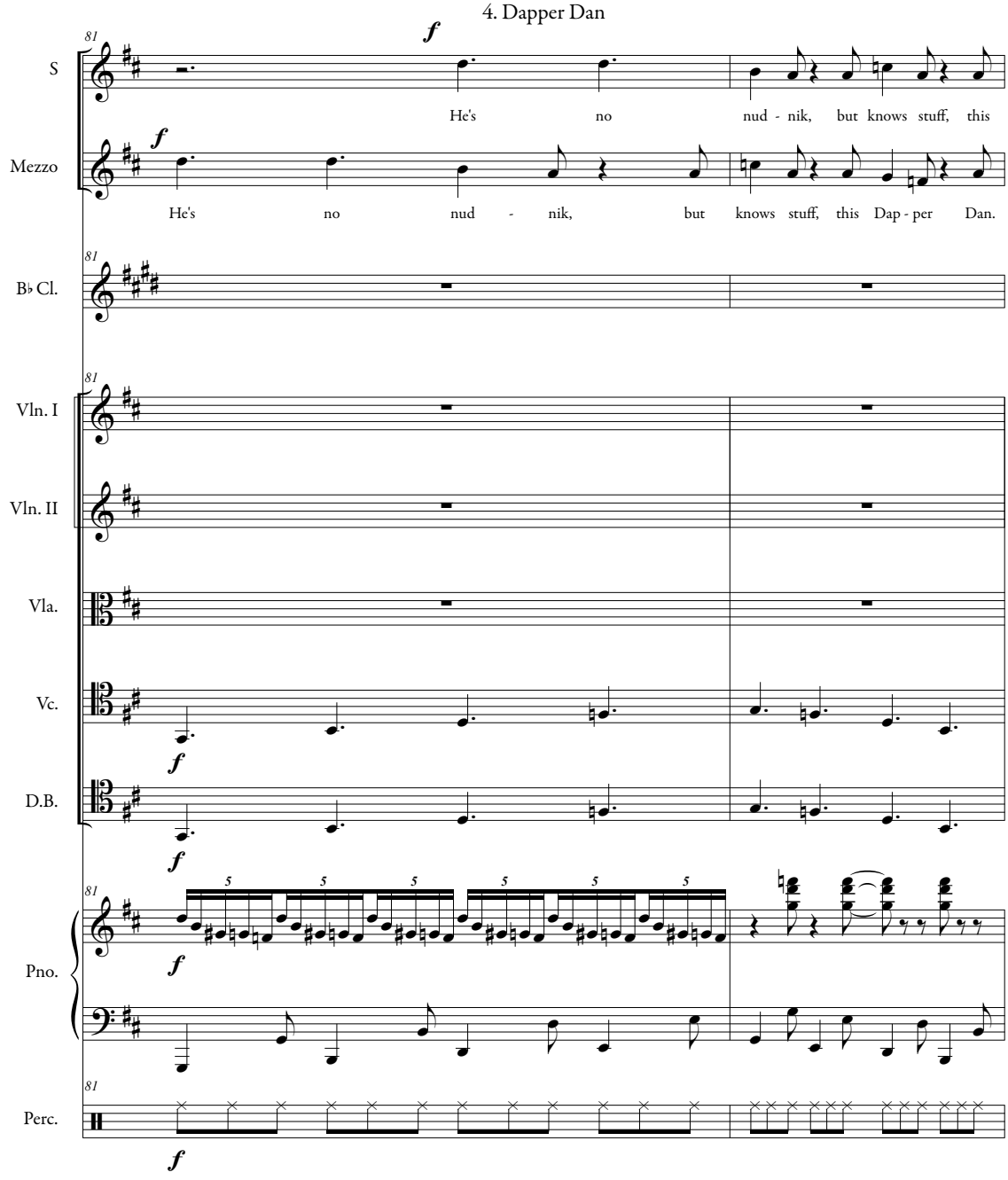

67
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

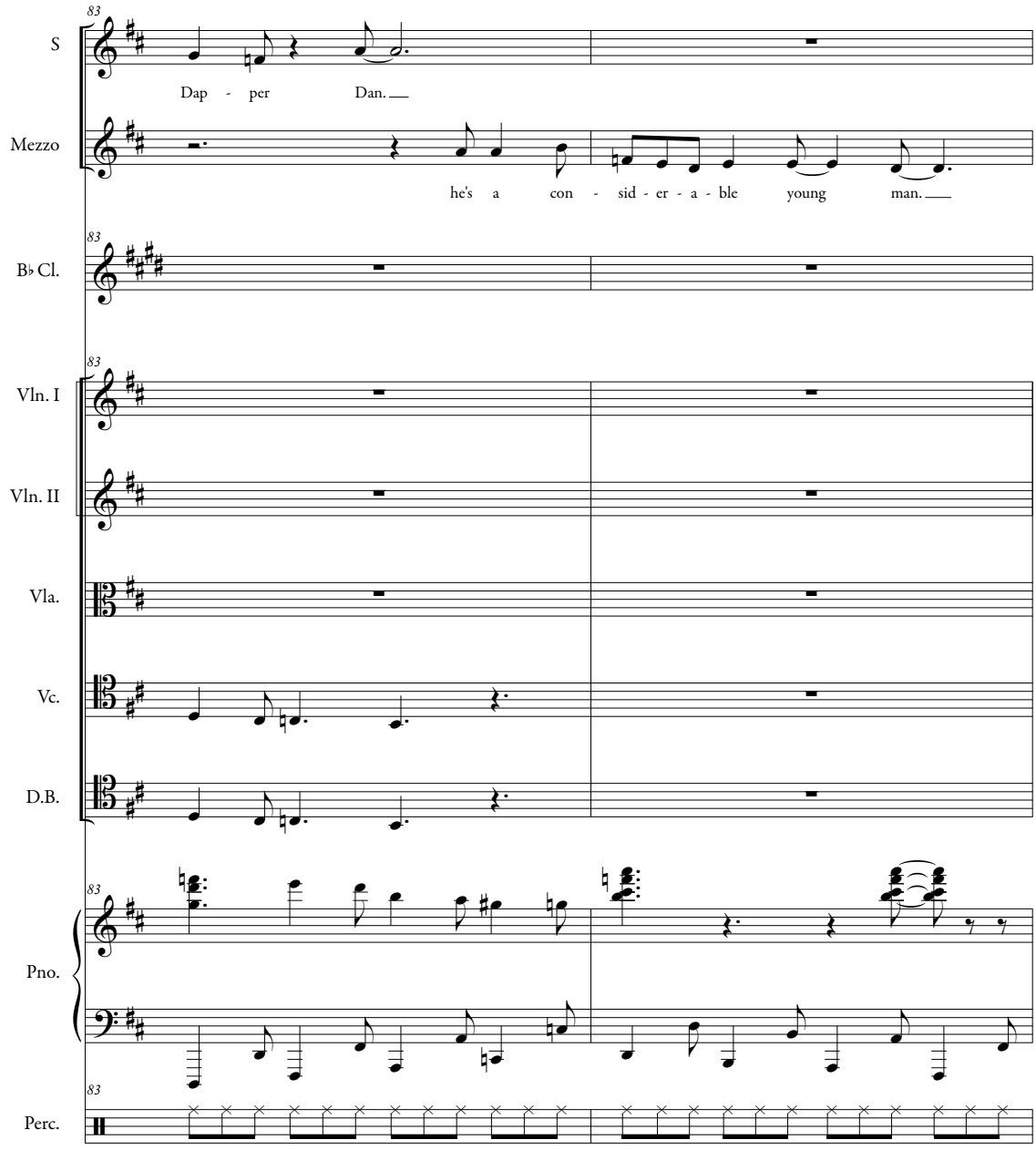

70
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

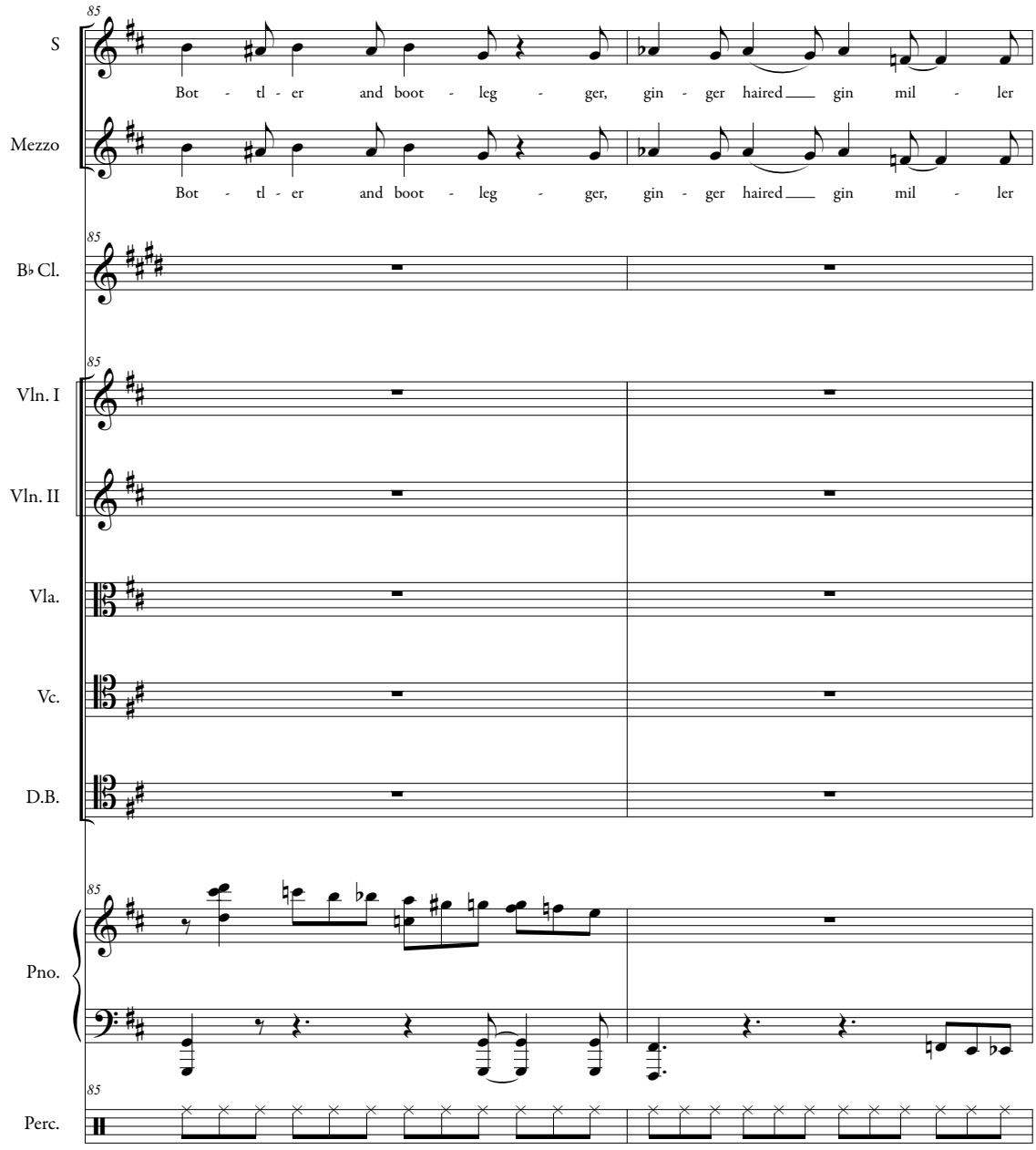

73
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

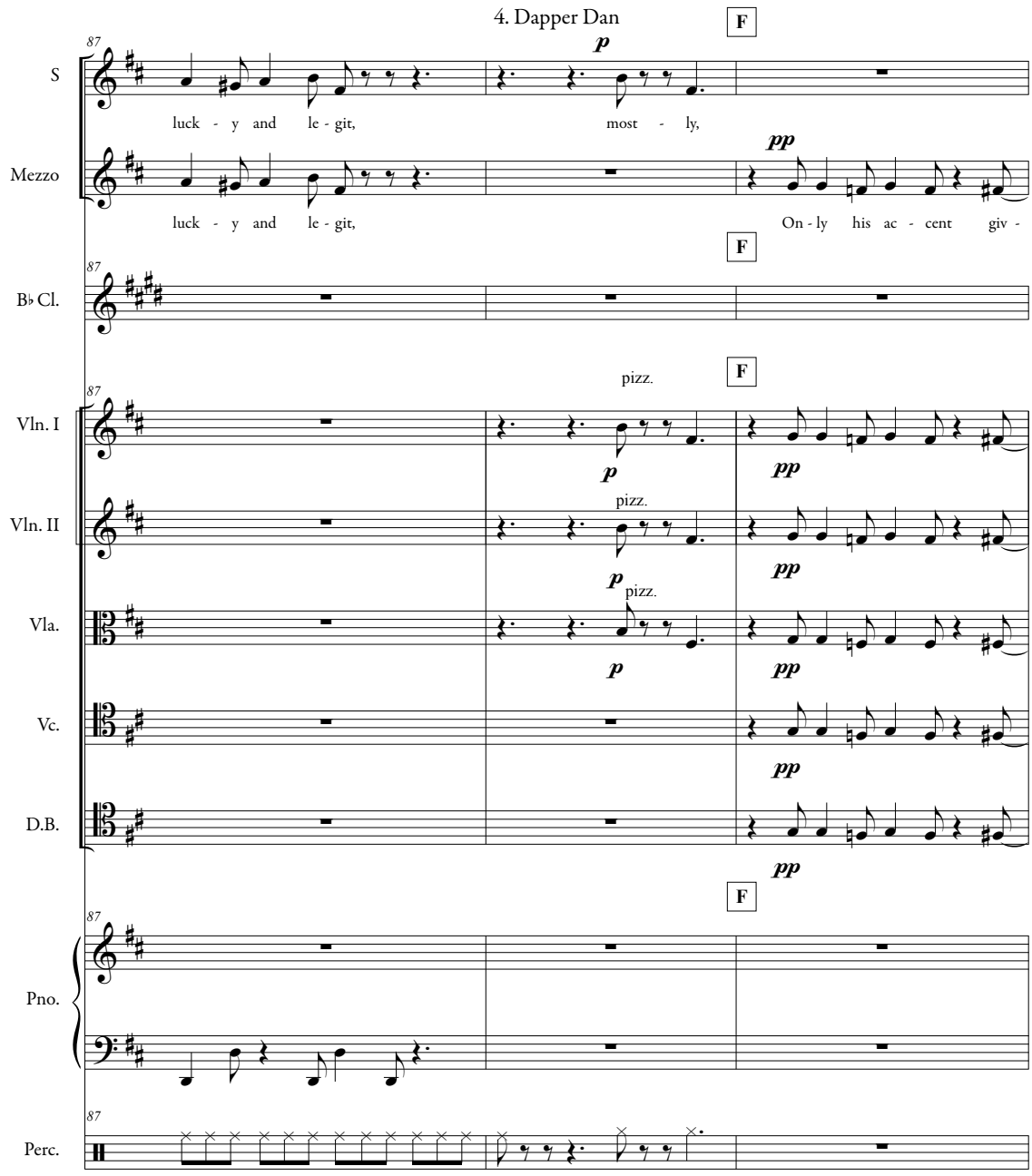

4. Dapper Dan
E
76
S
Bot - tl - er and boot - leg - ger,
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

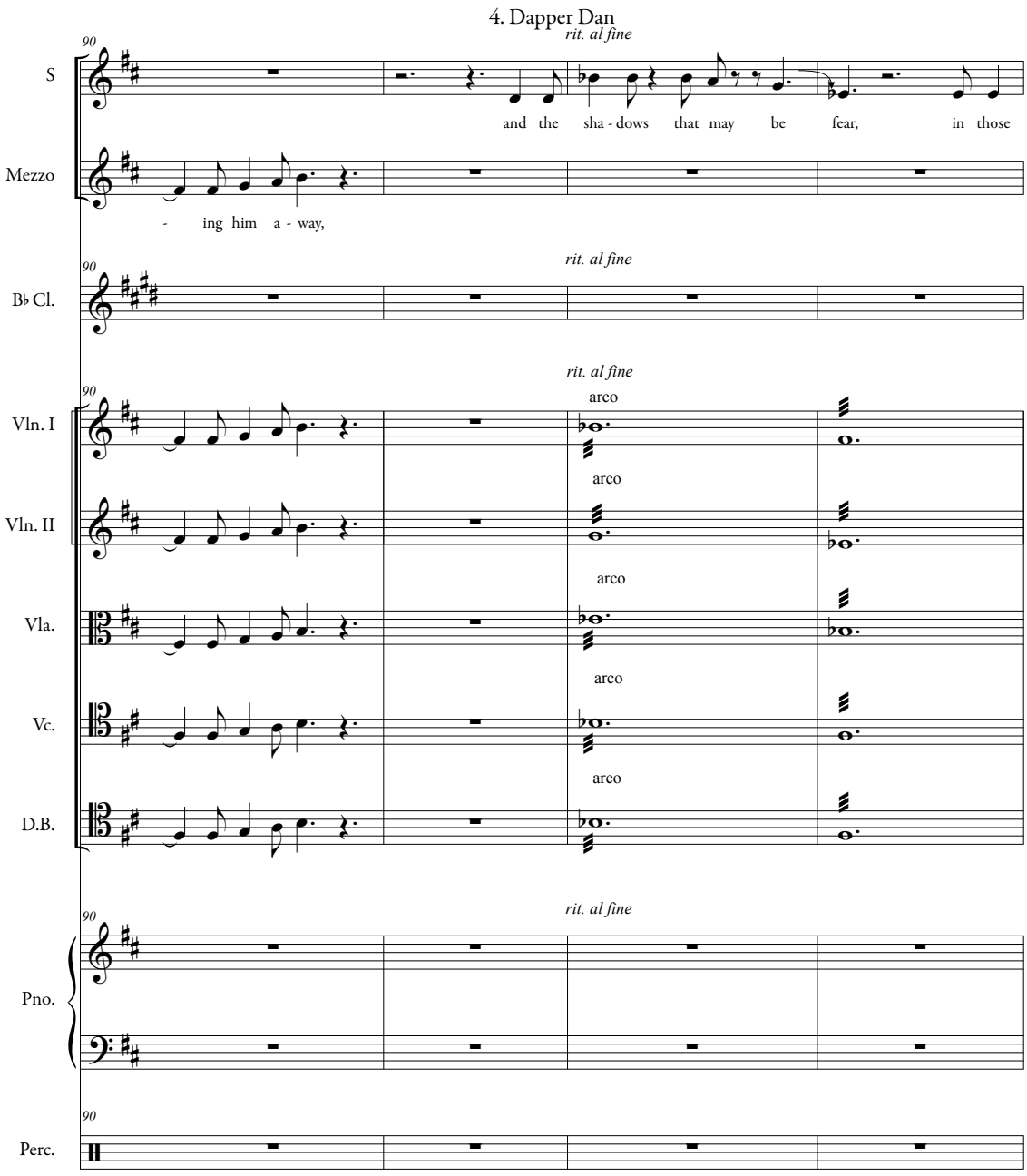

79
S
gin - ger haired gin mil - ler luck - y and le - git,
Mezzo
79
B♭ Cl.
79
Vln. I
Vln. II
Vla.
Vc.
D.B.
79
Pno.
p
79
Perc.

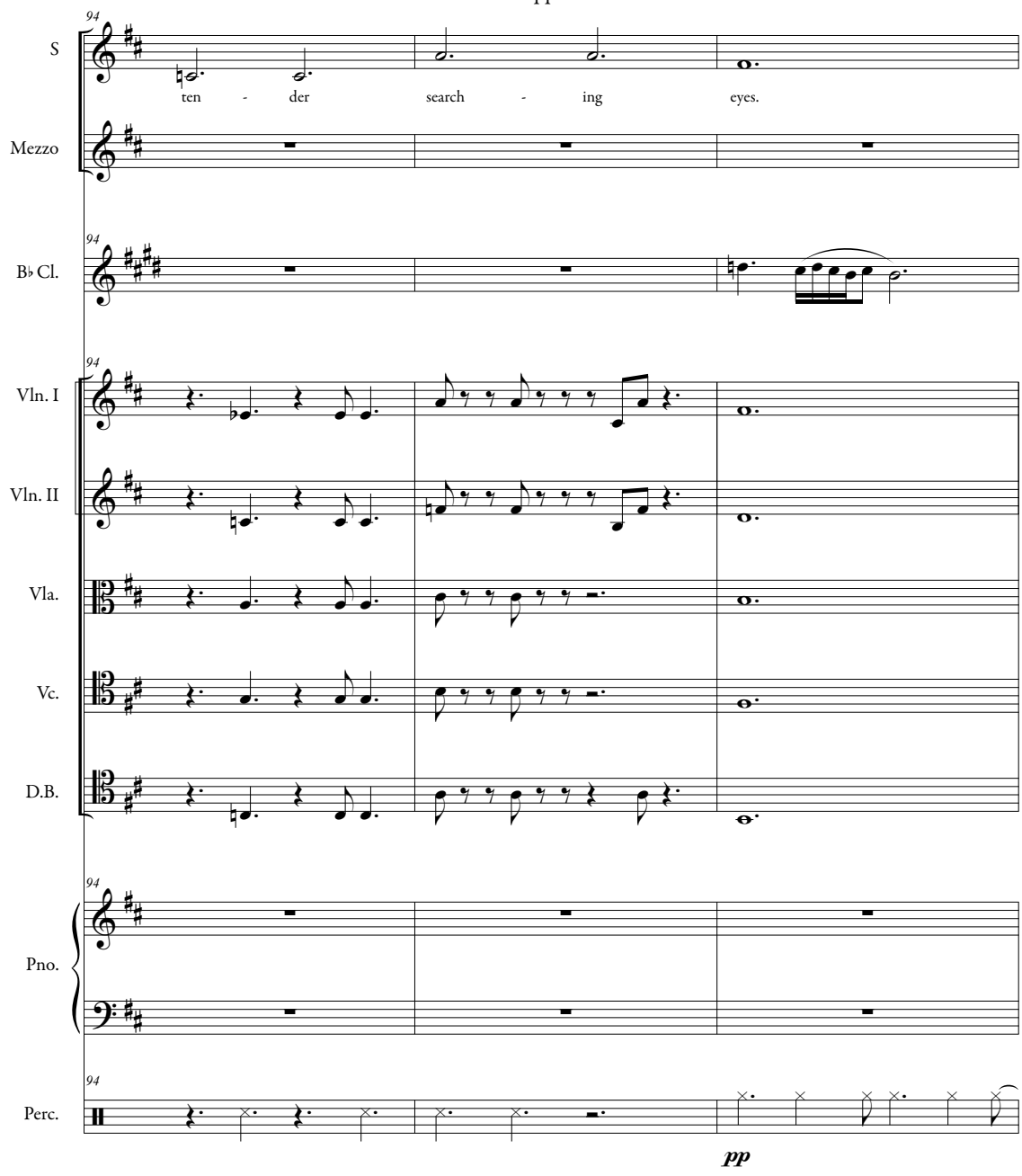

4. Dapper Dan
81
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
He's no nud - nik, but knows stuff, this
He's no nud - nik, but knows stuff, this Dap - per Dan.

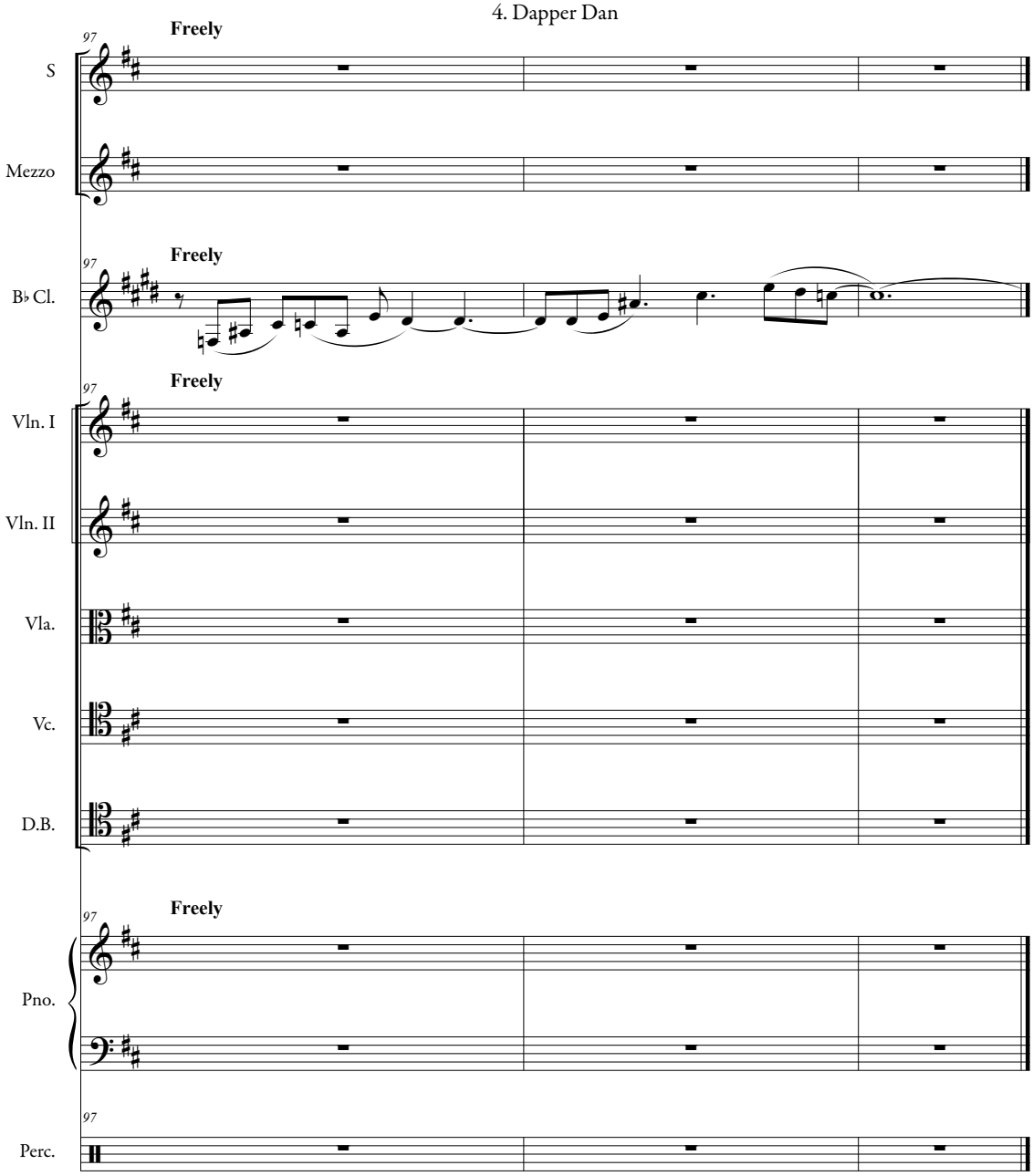

83
S
Dap - per Dan.
Mezzo
he's a con - sid - er - a - ble young man.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


85
S
Bot - tl - er and boot - leg - ger, gin - ger haired gin mil - ler
Mezzo
Bot - tl - er and boot - leg - ger, gin - ger haired gin mil - ler
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

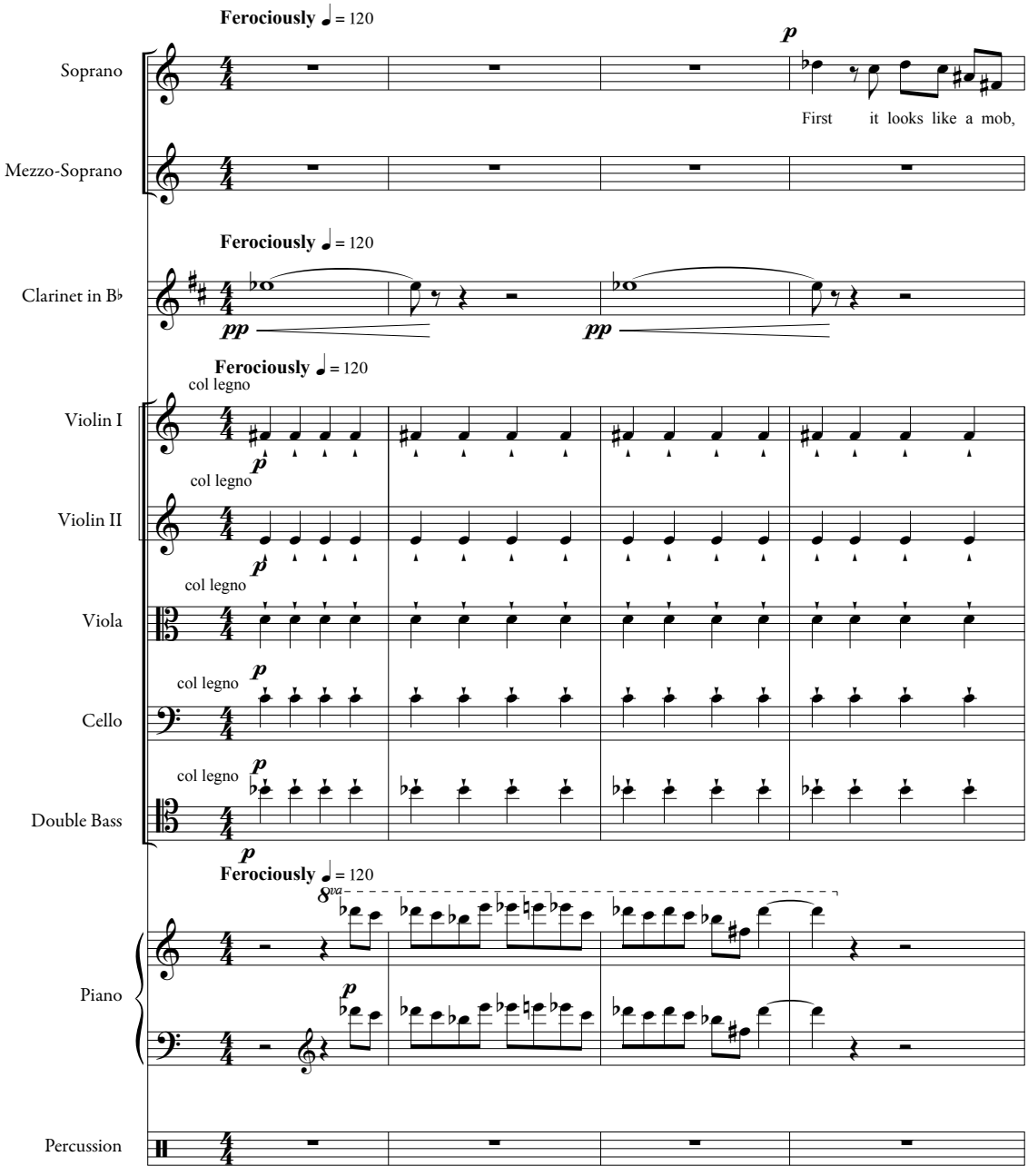

4. Dapper Dan
F
87
S
luck - y and le - git,
most - ly,
p
Mezzo
luck - y and le - git,
pp
On - ly his ac - cent giv -
F
B♭ Cl.
F
pizz.
Vln. I
p
pp
Vln. II
pizz.
p
pp
Vla.
pizz.
p
pp
Vc.
pp
D.B.
pp
F
Pno.
Perc.


4. Dapper Dan
rit. al fine
S
and the sha - dows that may be fear, in those
Mezzo
- ing him a - way,
B♭ Cl.
Vln. I
arco
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
90


94
S
ten - der search - ing eyes.
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
pp

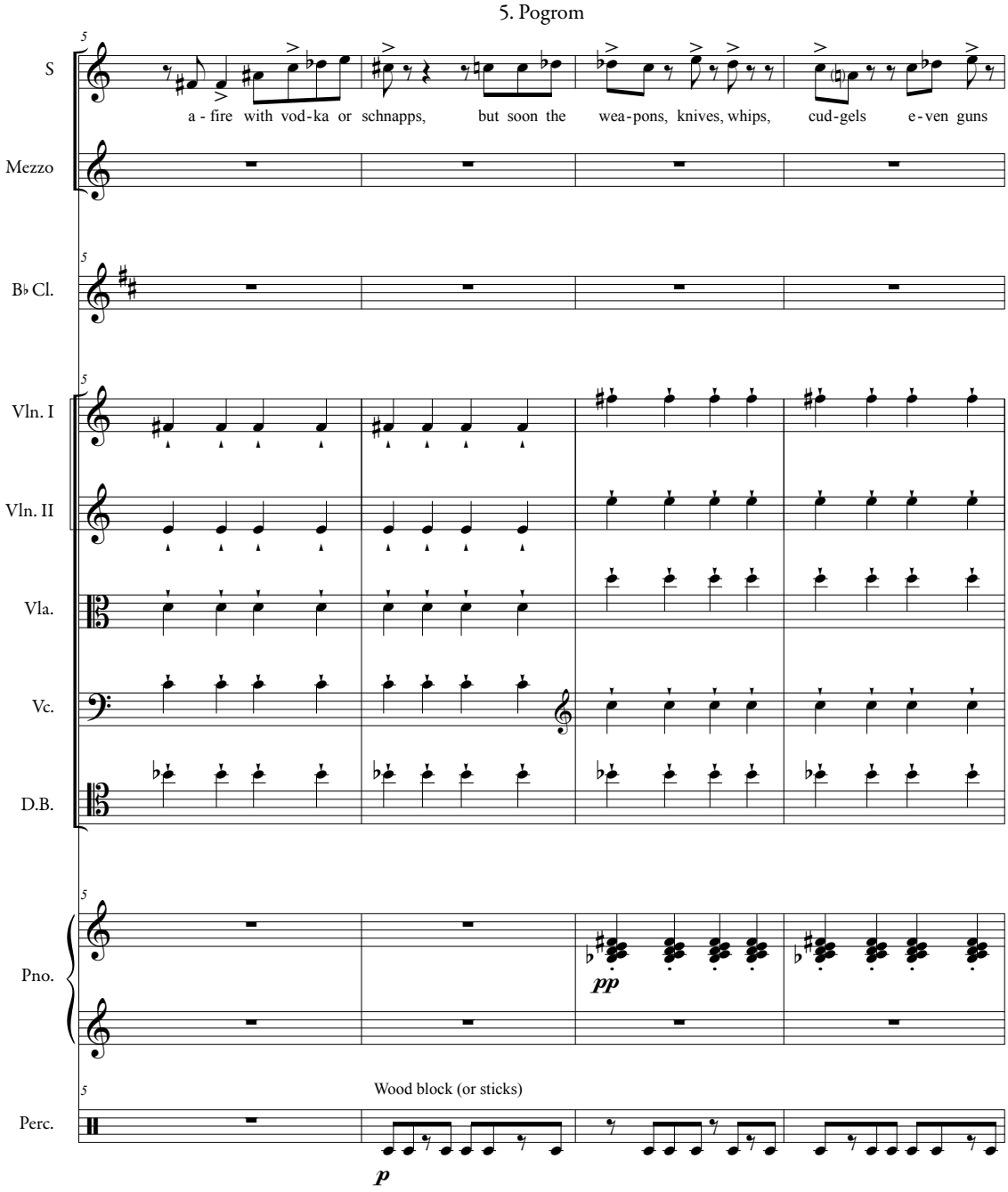

Freely
97
S
Mezzo
Freely
97
B♭ Cl.
Freely
97
Vln. I
Vln. II
Vla.
Vc.
D.B.
Freely
97
Pno.
97
Perc.

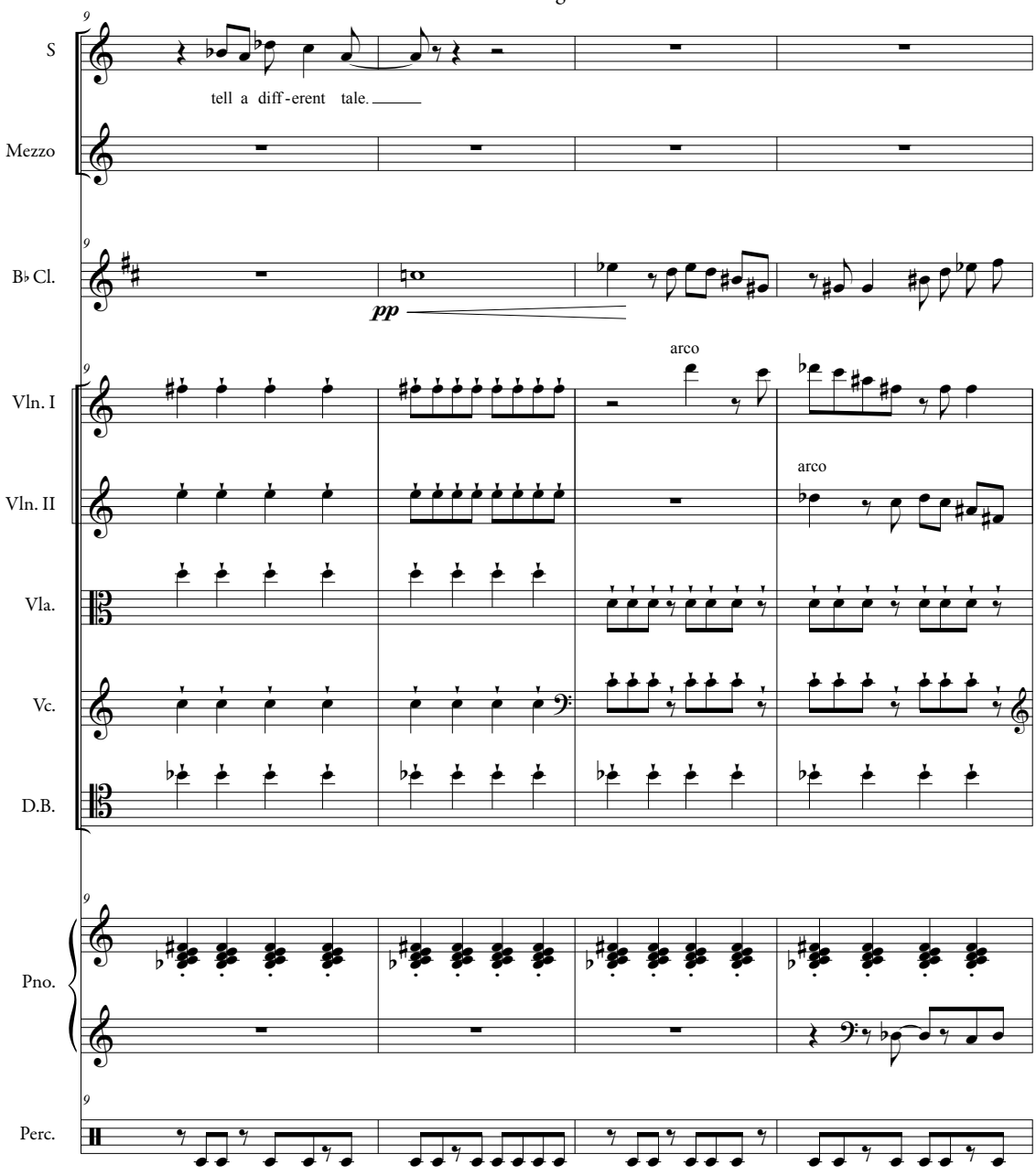
5. Pogrom

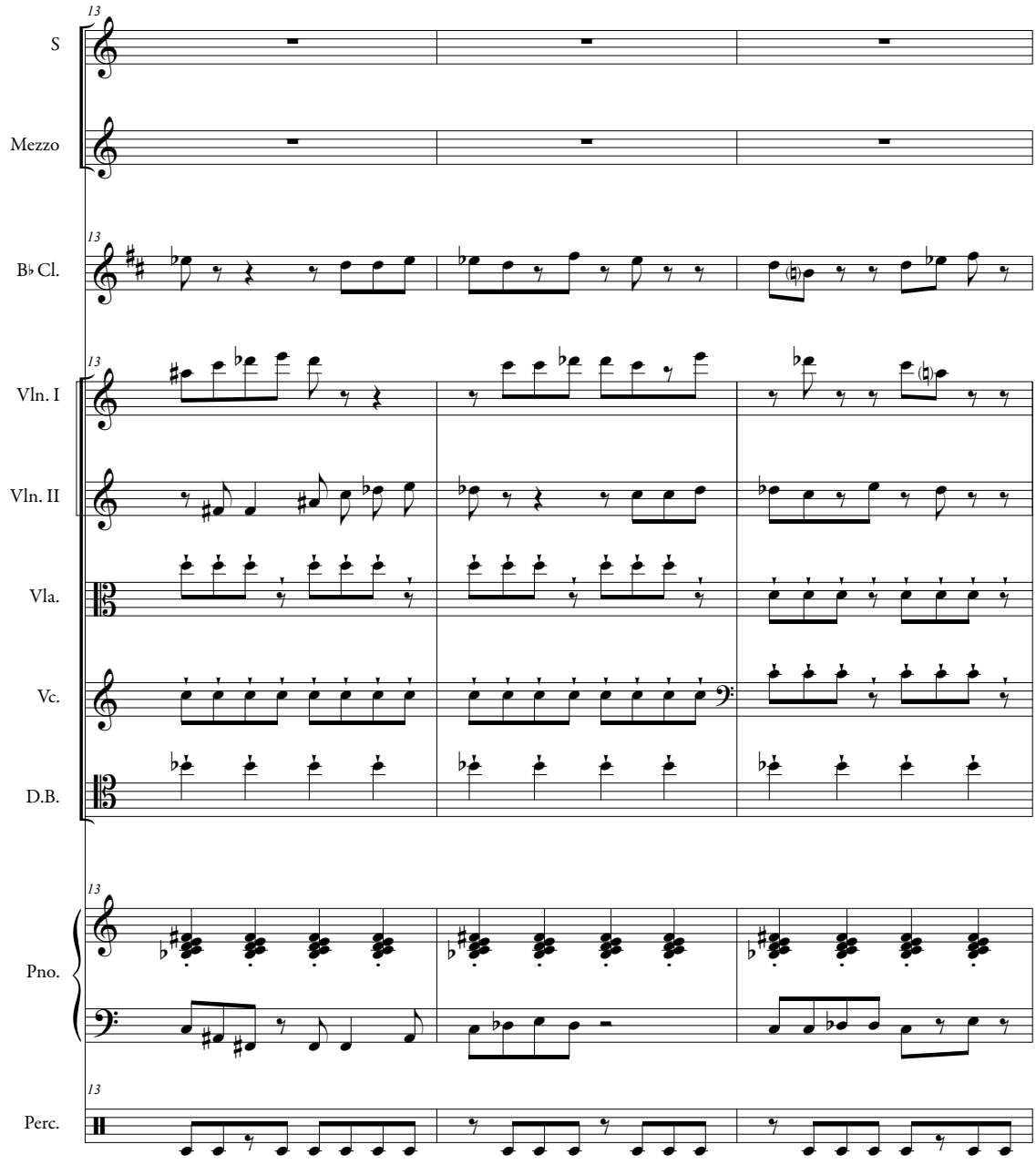


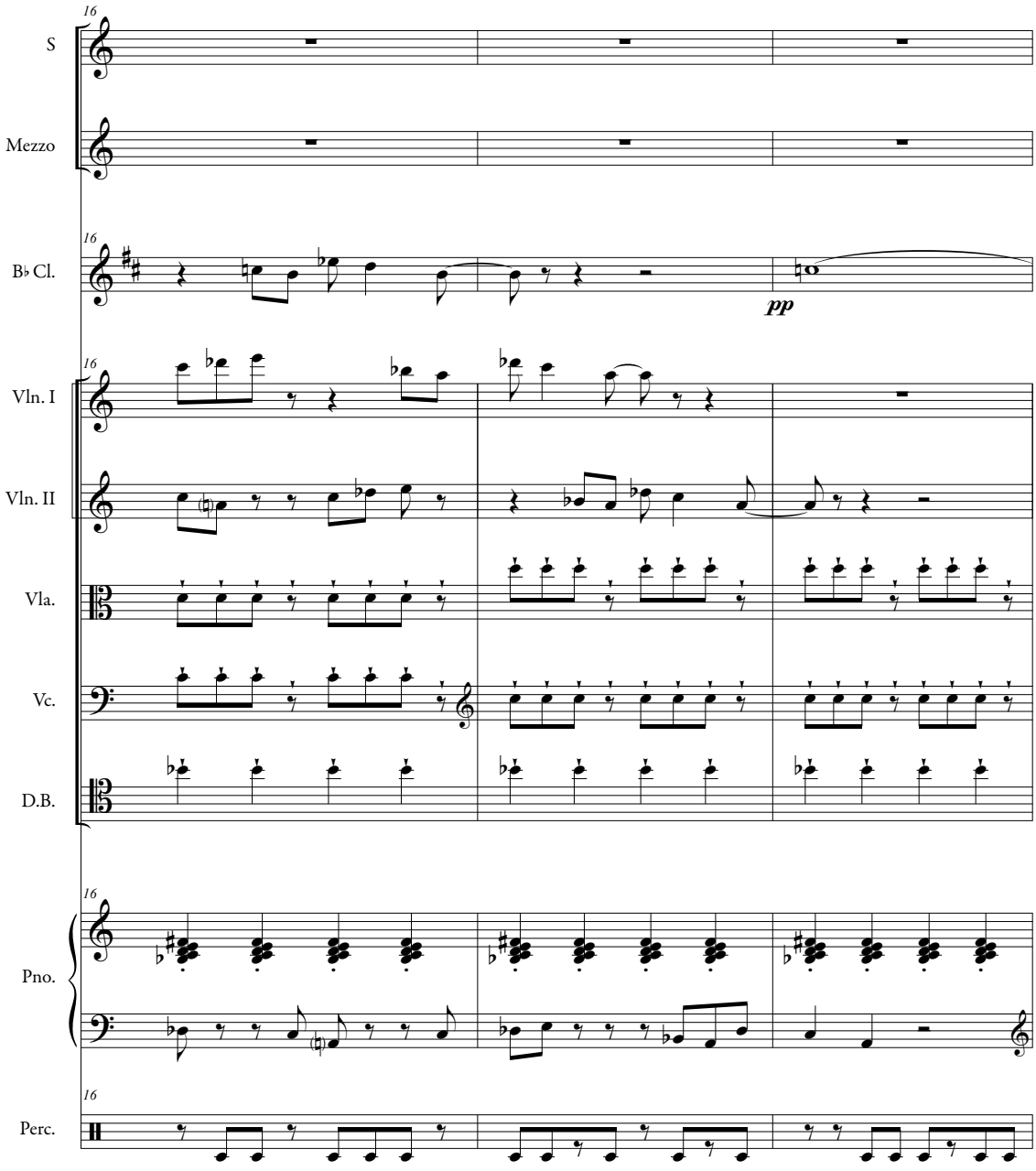
© 2014

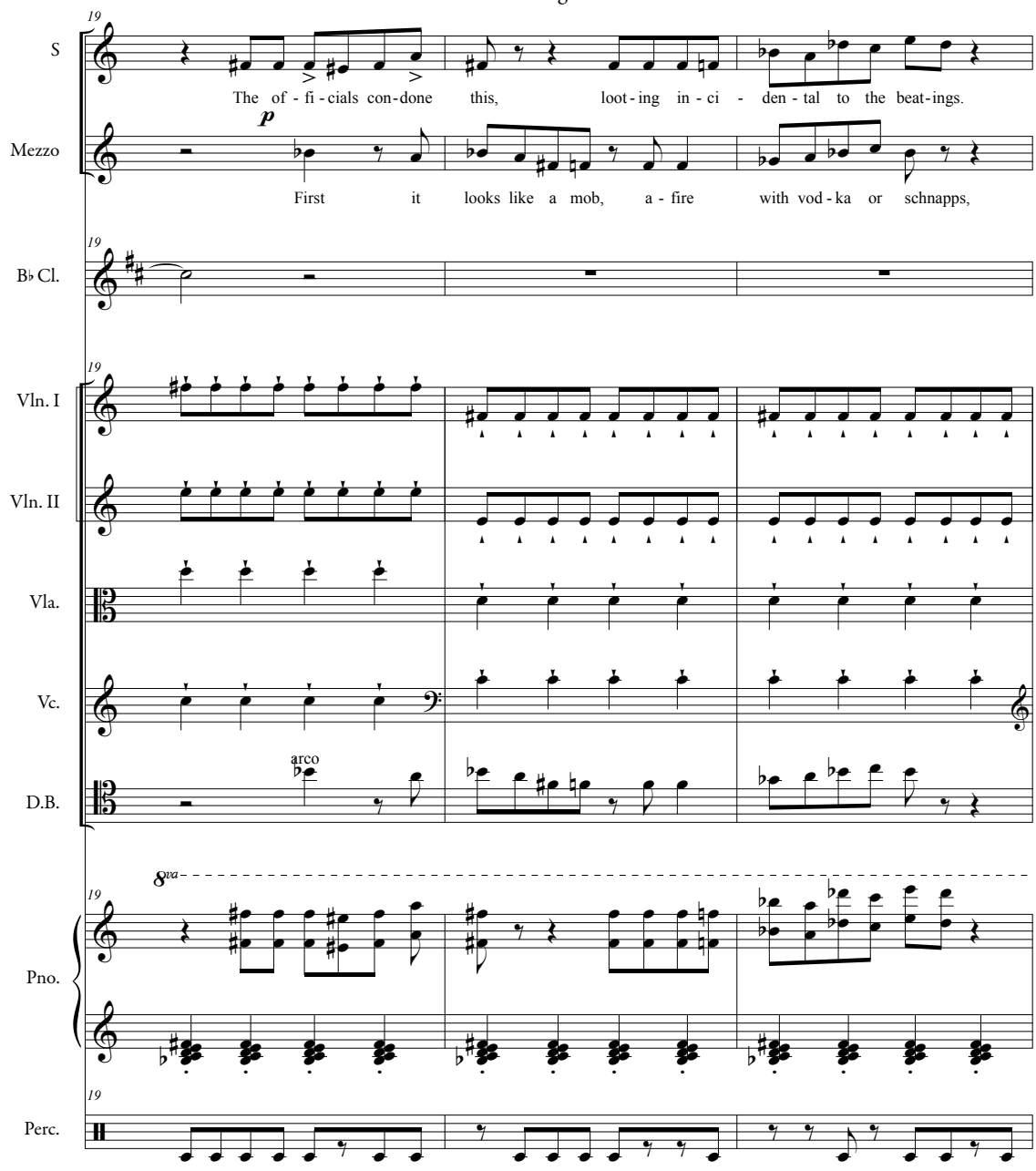
5. Pogrom

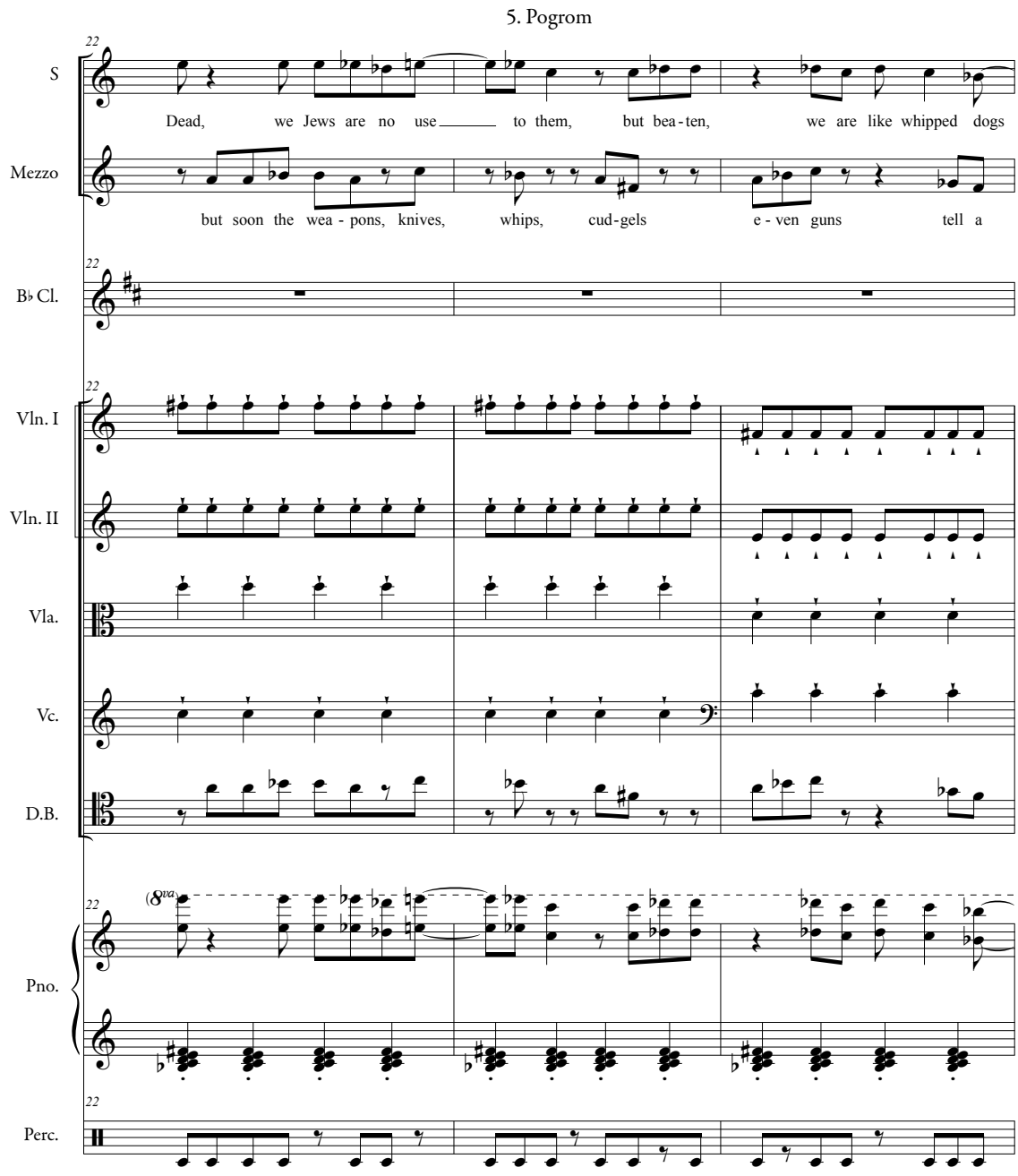

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
a - fire with vod-ka or schnapps, but soon the wea-pons, knives, whips, cud-gels e-ven guns
pp
Wood block (or sticks)
p

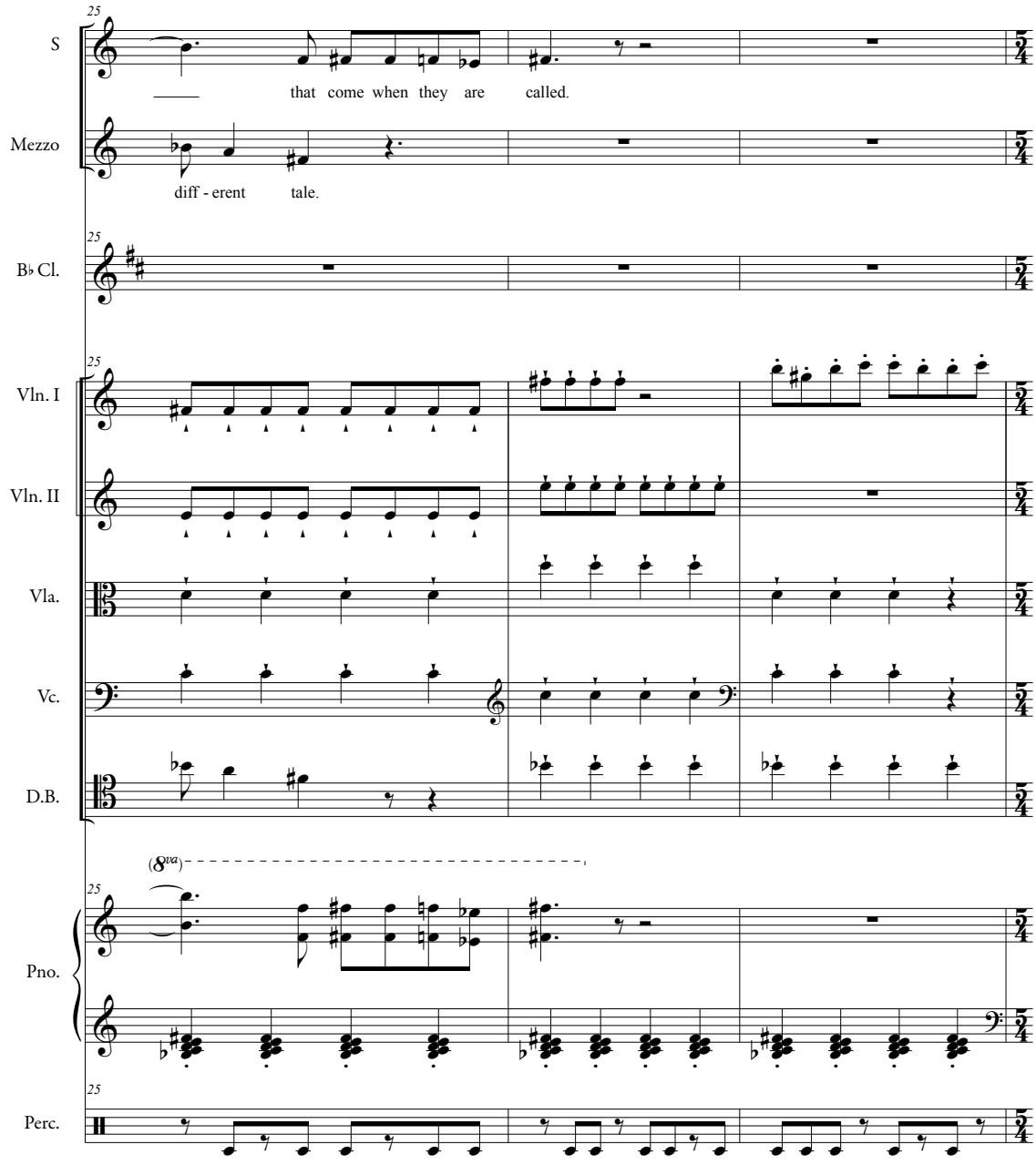

S
tell a diff-erent tale.
Mezzo
B♭ Cl.
pp
Vln. I
arco
Vln. II
arco
Vla.
Vc.
D.B.
Pno.
Perc.

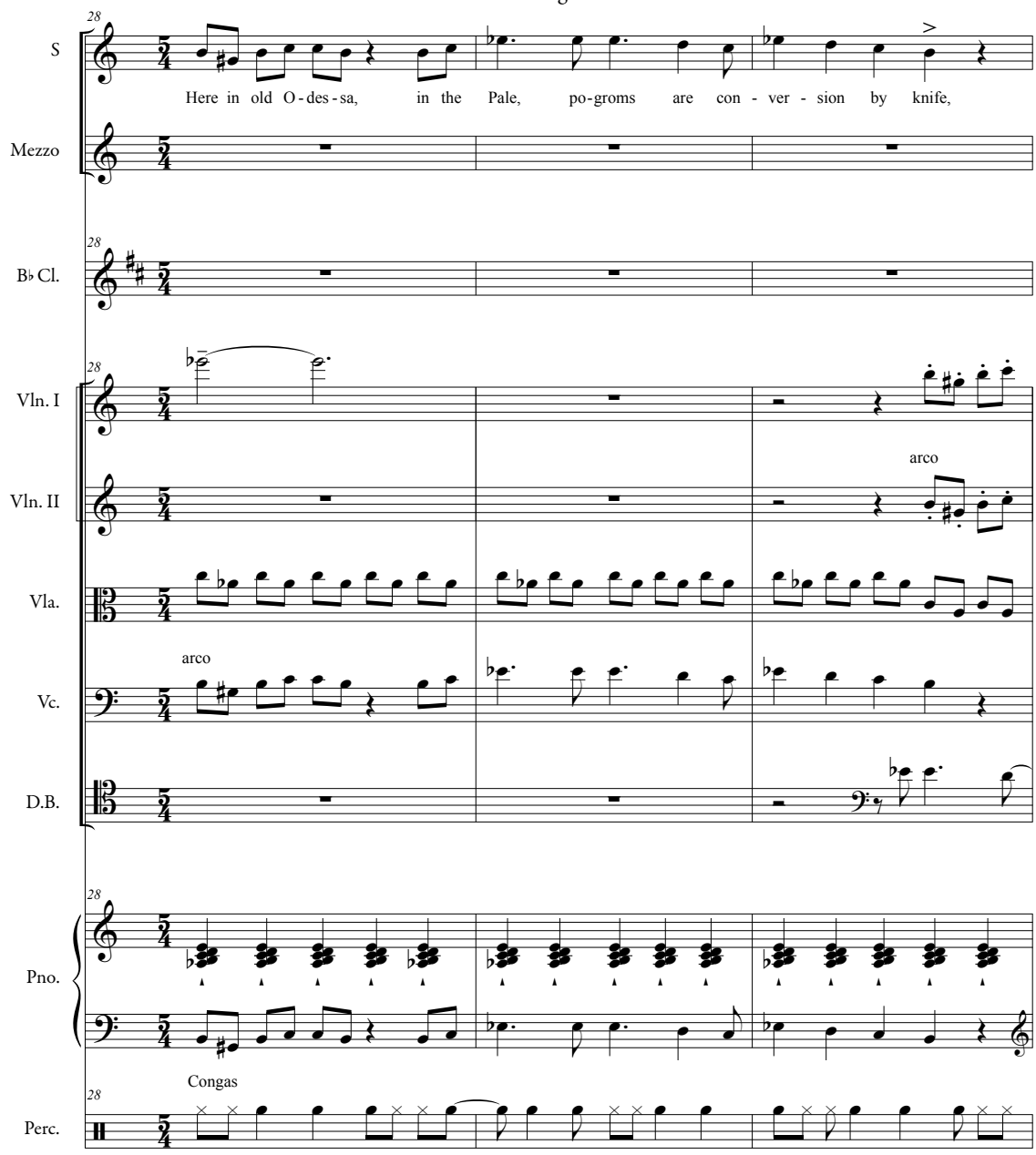

13
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

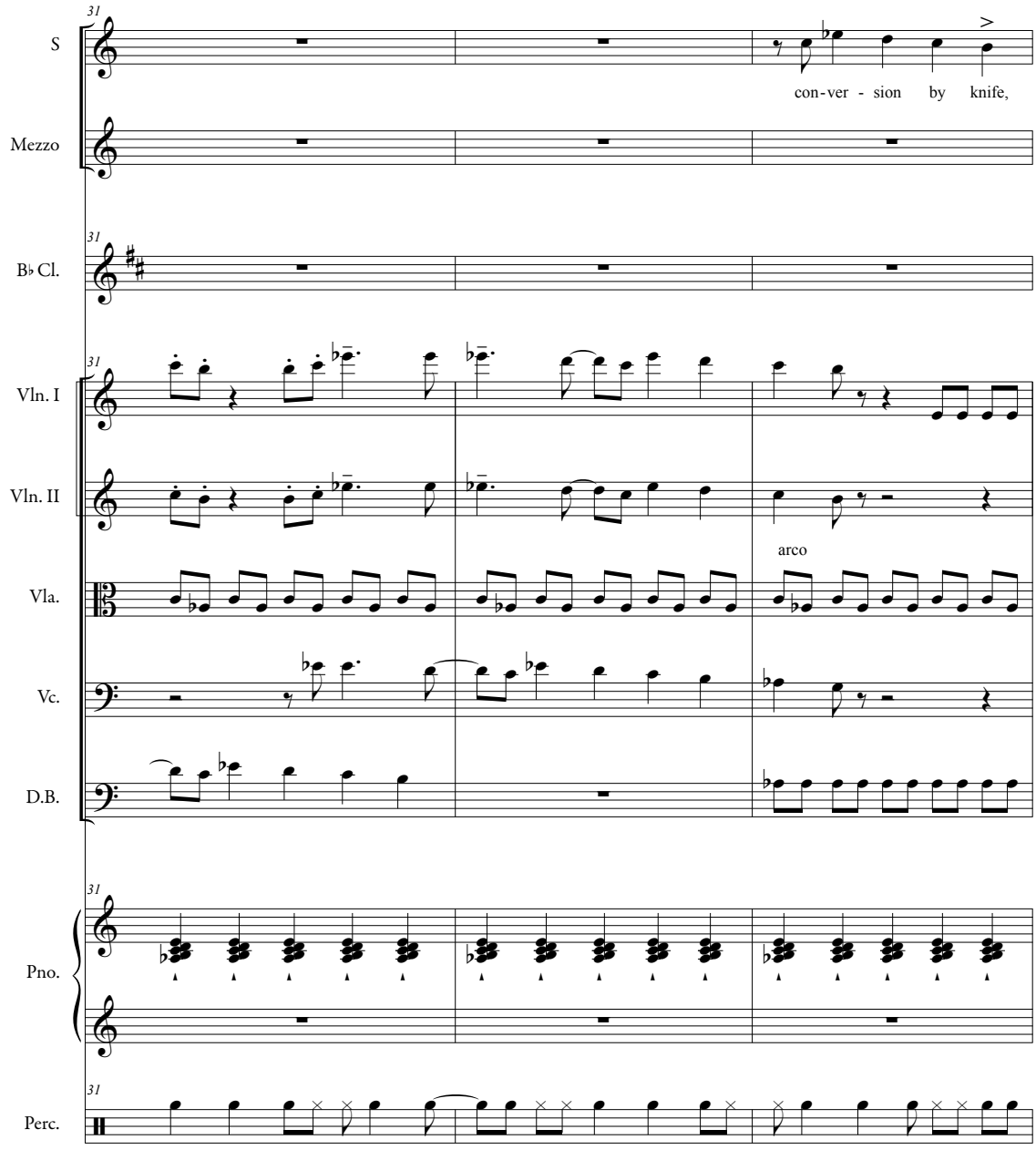

16
S
Mezzo
B♭ Cl.
pp
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

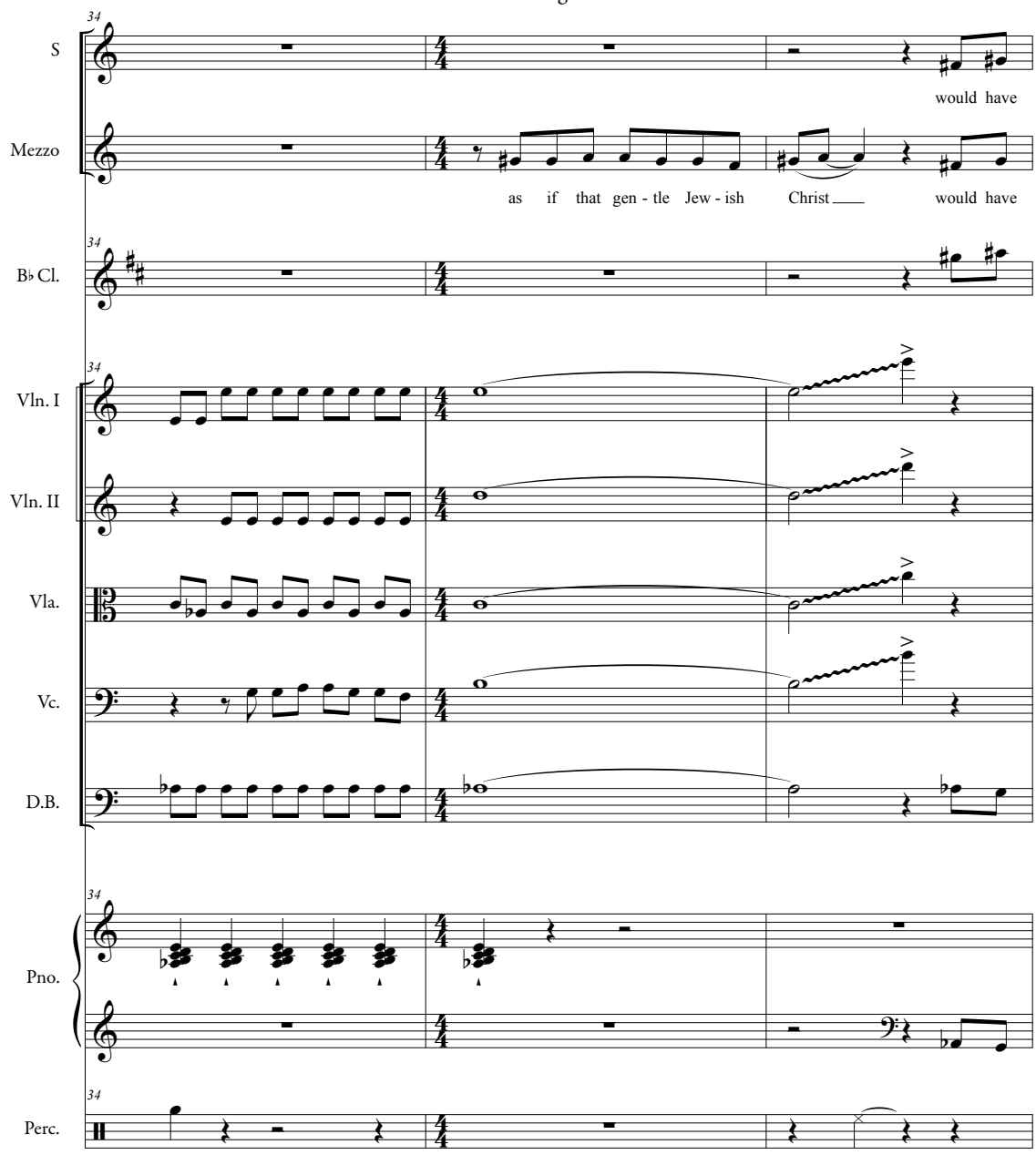

19
S
The of - fi - cials con - done this, loot - ing in - ci - den - tal to the beat - ings.
p
Mezzo
First it looks like a mob, a - fire with vod - ka or schnapps,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
arco
D.B.
8va
Pno.
Perc.

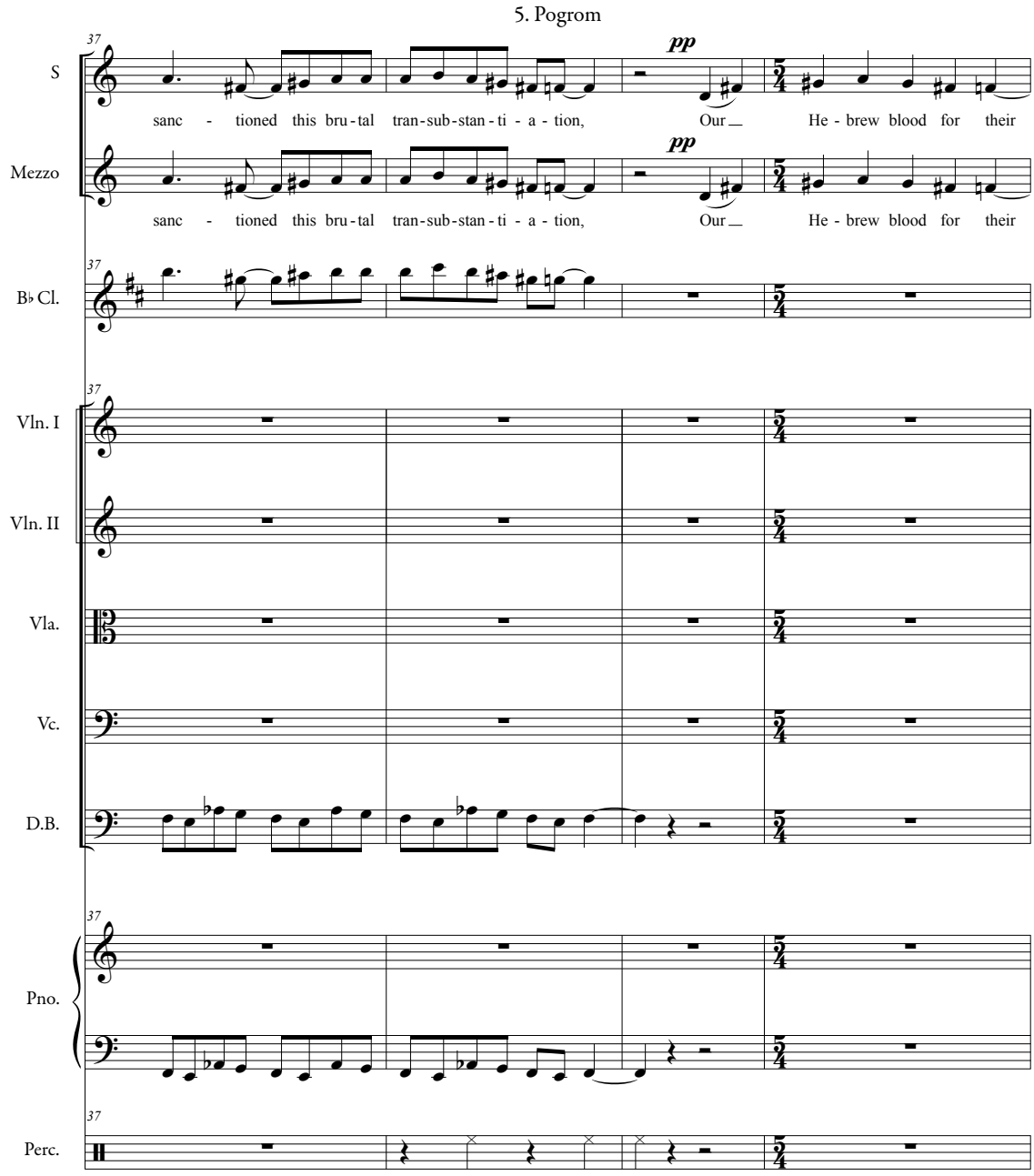

5. Pogrom
22
S
Dead, we Jews are no use to them, but bea - ten, we are like whipped dogs
Mezzo
but soon the wea - pons, knives, whips, cud - gels e - ven guns tell a
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(8va)
Pno.
Perc.

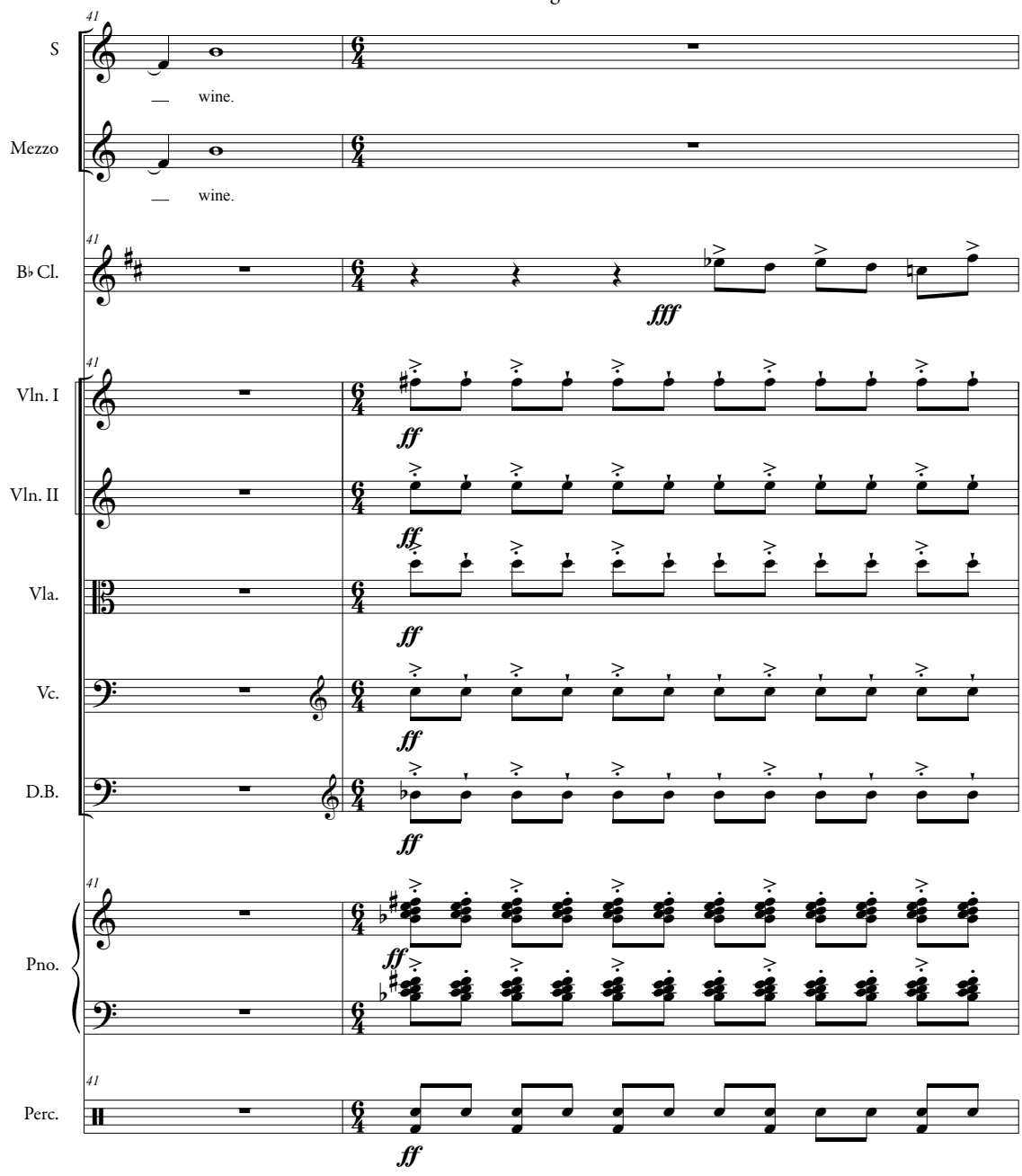

25
S
that come when they are called.
Mezzo
diff - erent tale.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(8va)
Pno.
Perc.

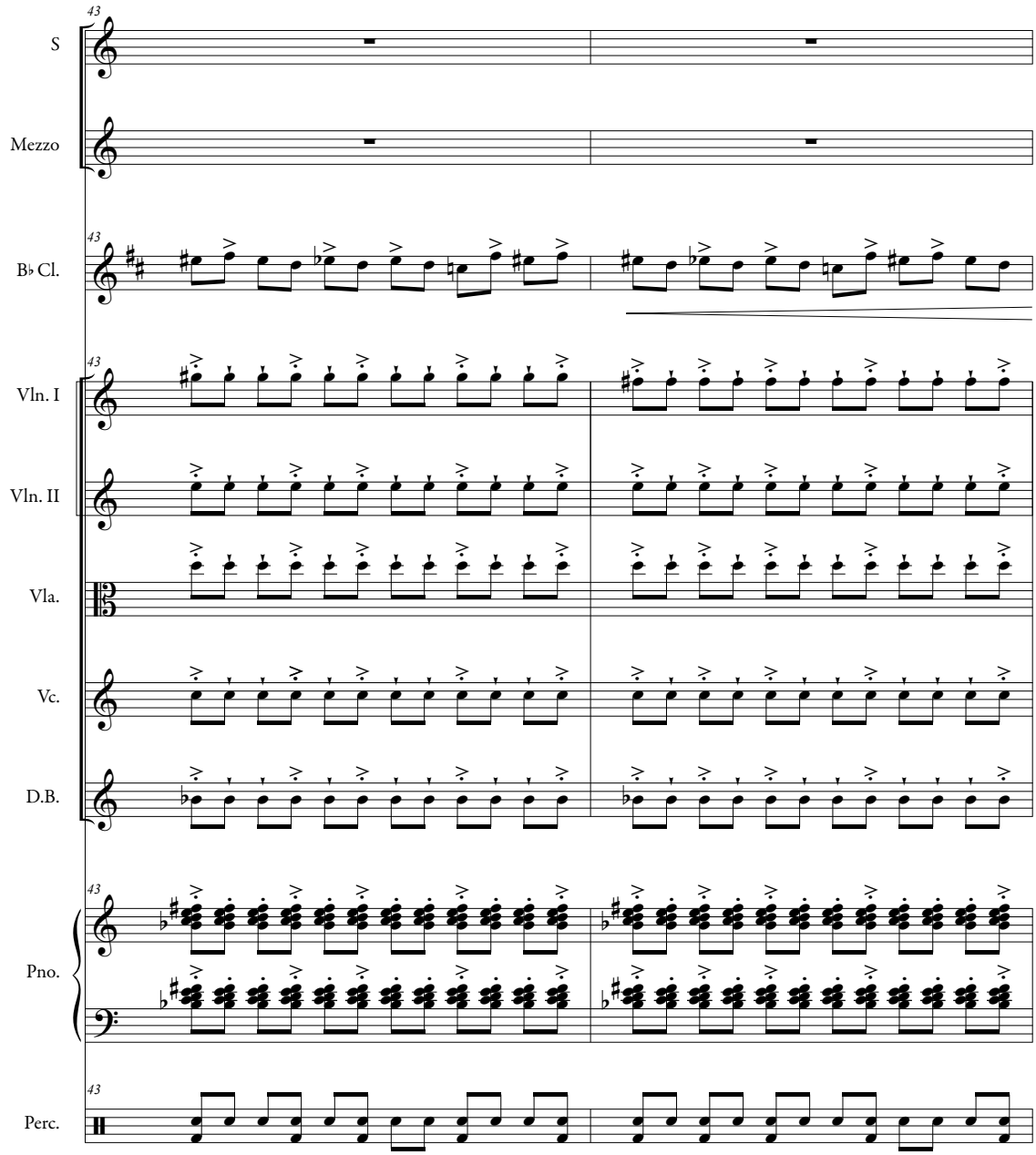

28
S
Here in old O - des - sa, in the Pale, po - groms are con - ver - sion by knife,
Mezzo
28
B♭ Cl.
28
Vln. I
arco
Vln. II
Vla.
arco
Vc.
D.B.
28
Pno.
28
Congas
Perc.

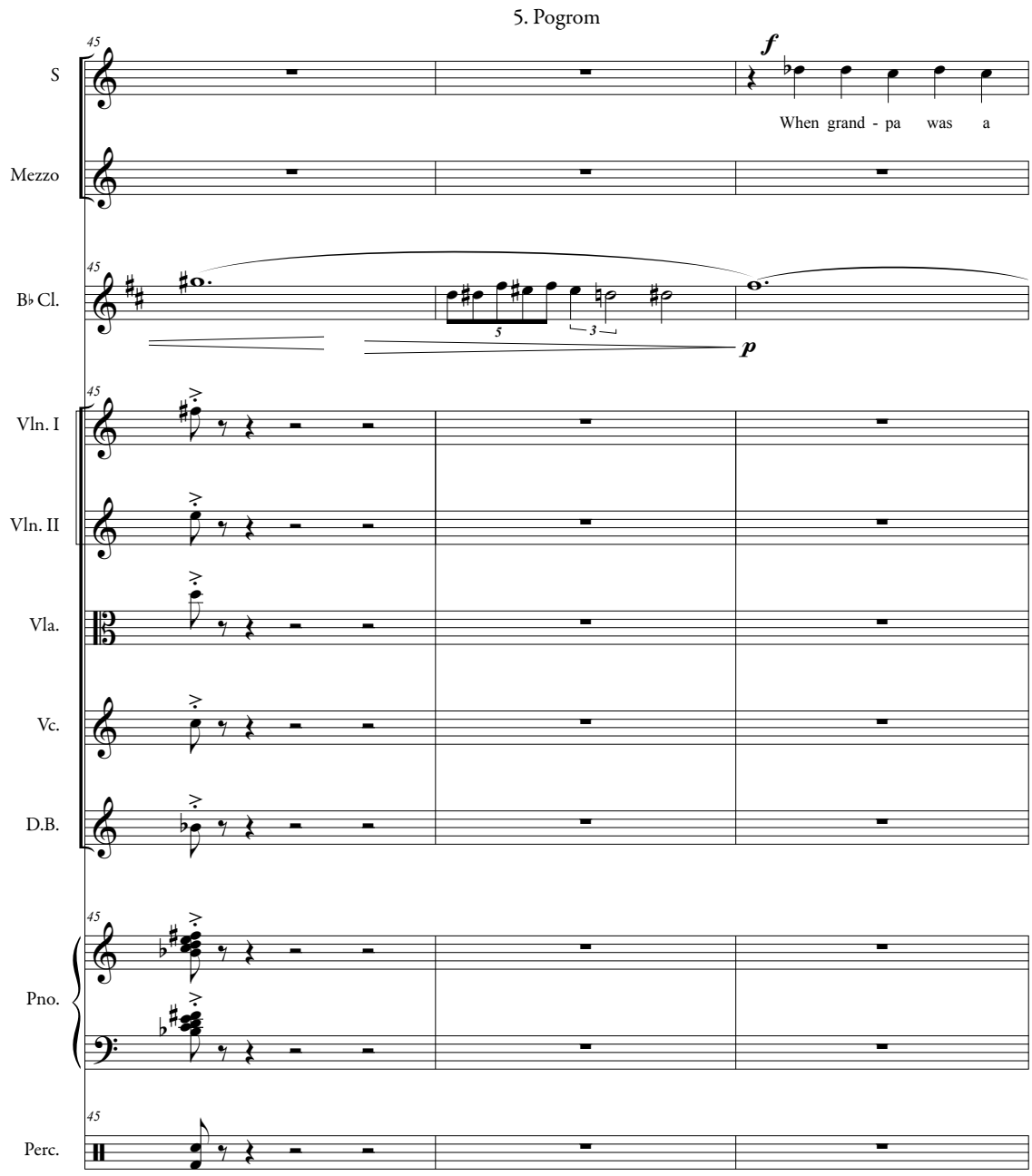

31
S
con-ver - sion by knife,
Mezzo
31
B♭ Cl.
31
Vln. I
Vln. II
arco
Vla.
Vc.
D.B.
31
Pno.
31
Perc.

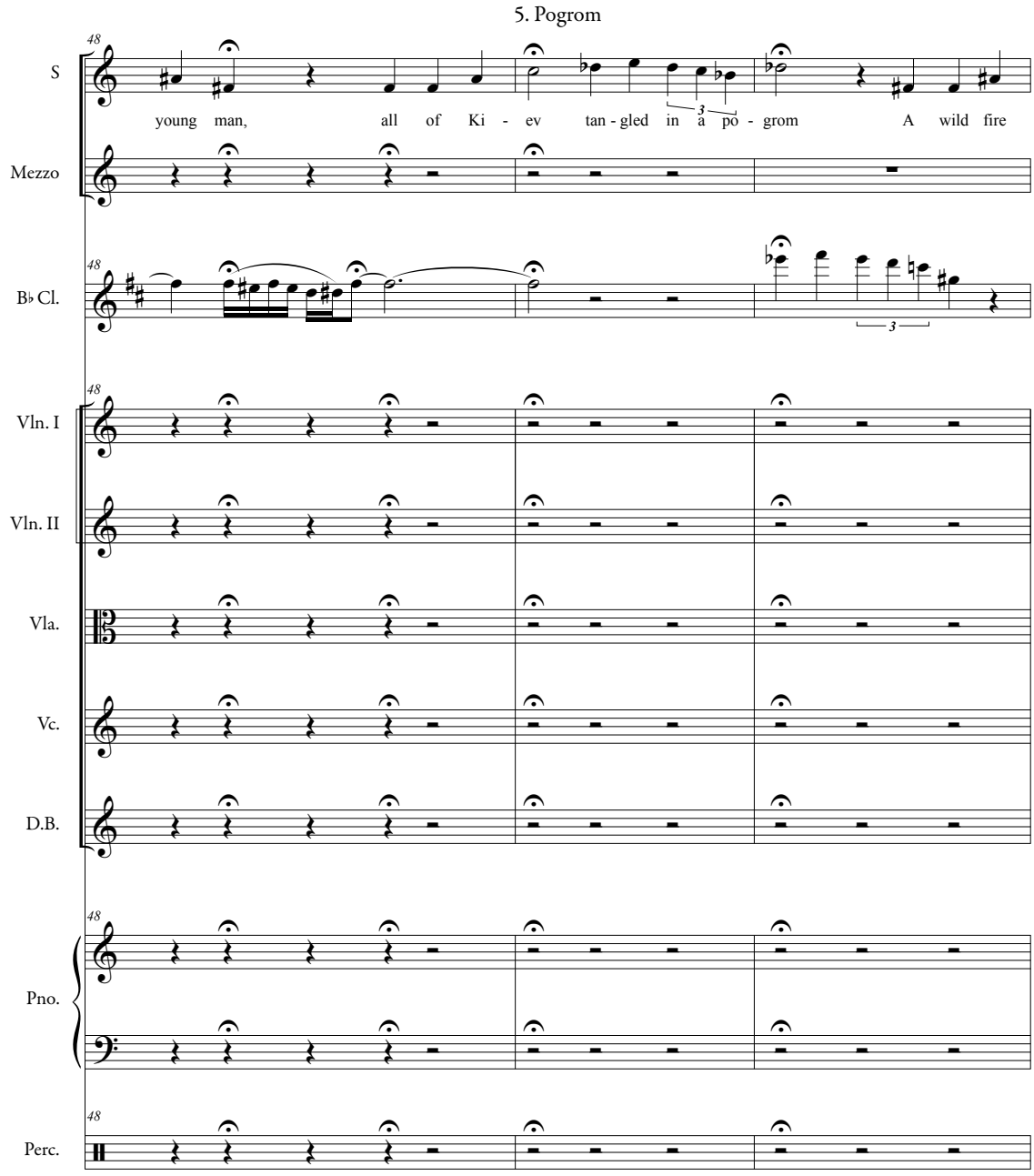

34
S
would have
Mezzo
as if that gen - tle Jew - ish Christ would have
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

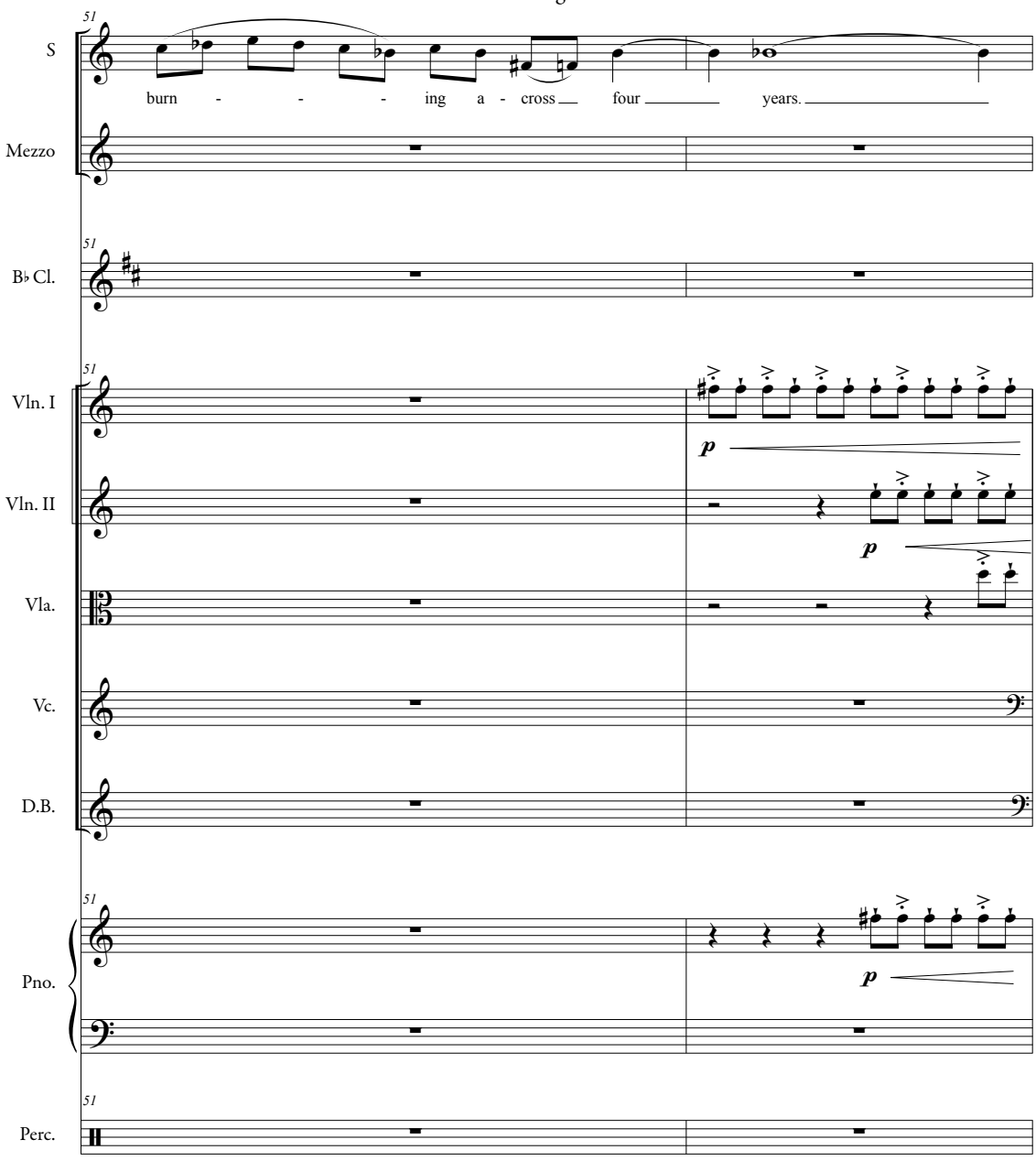

5. Pogrom
37
S
pp
sanc - tioned this bru-tal tran-sub-stan-ti - a - tion, Our He - brew blood for their
Mezzo
pp
sanc - tioned this bru-tal tran-sub-stan-ti - a - tion, Our He - brew blood for their
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

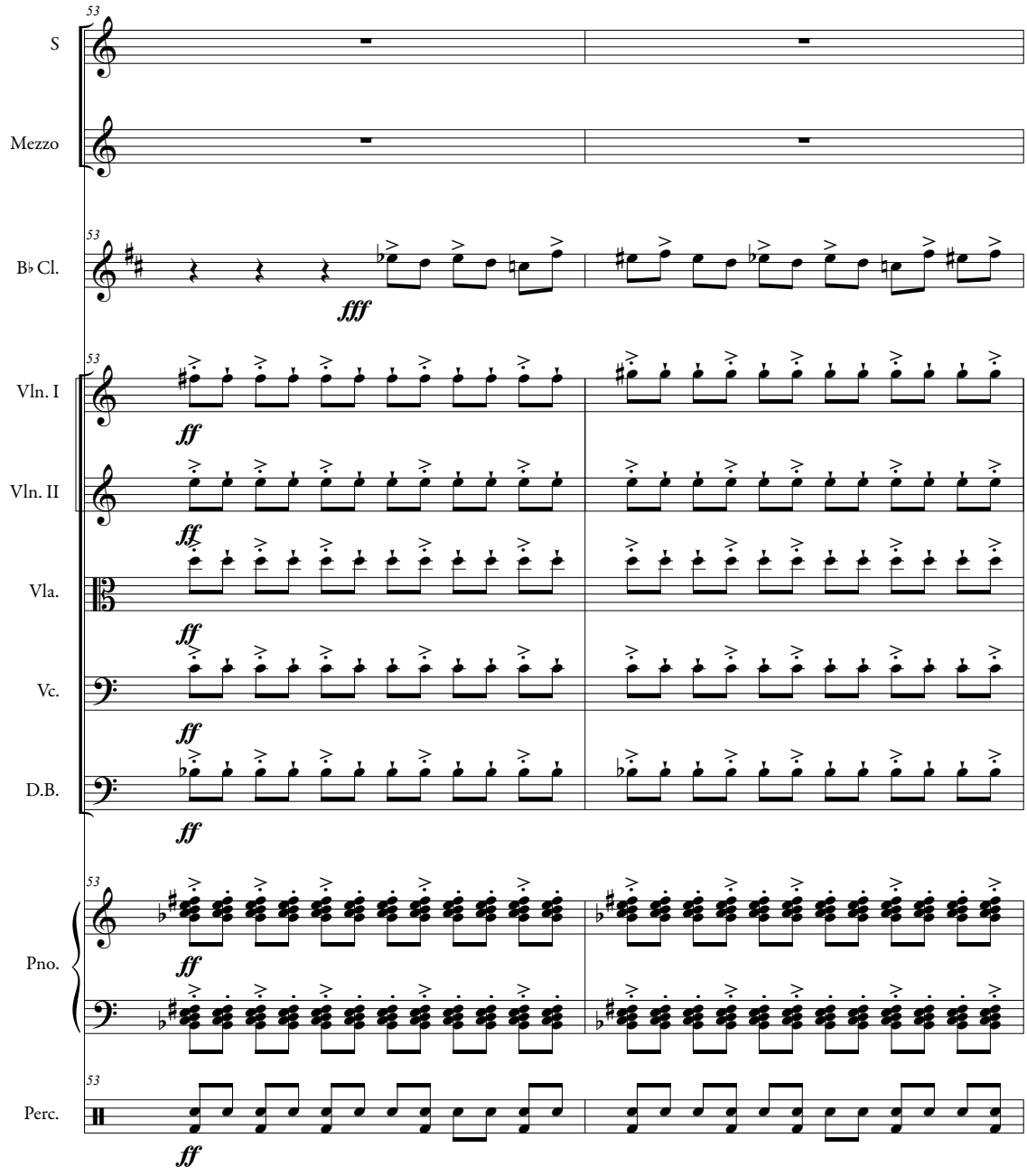

41
S
wine.
Mezzo
wine.
B♭ Cl.
fff
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff
D.B.
ff
Pno.
ff
Perc.
ff

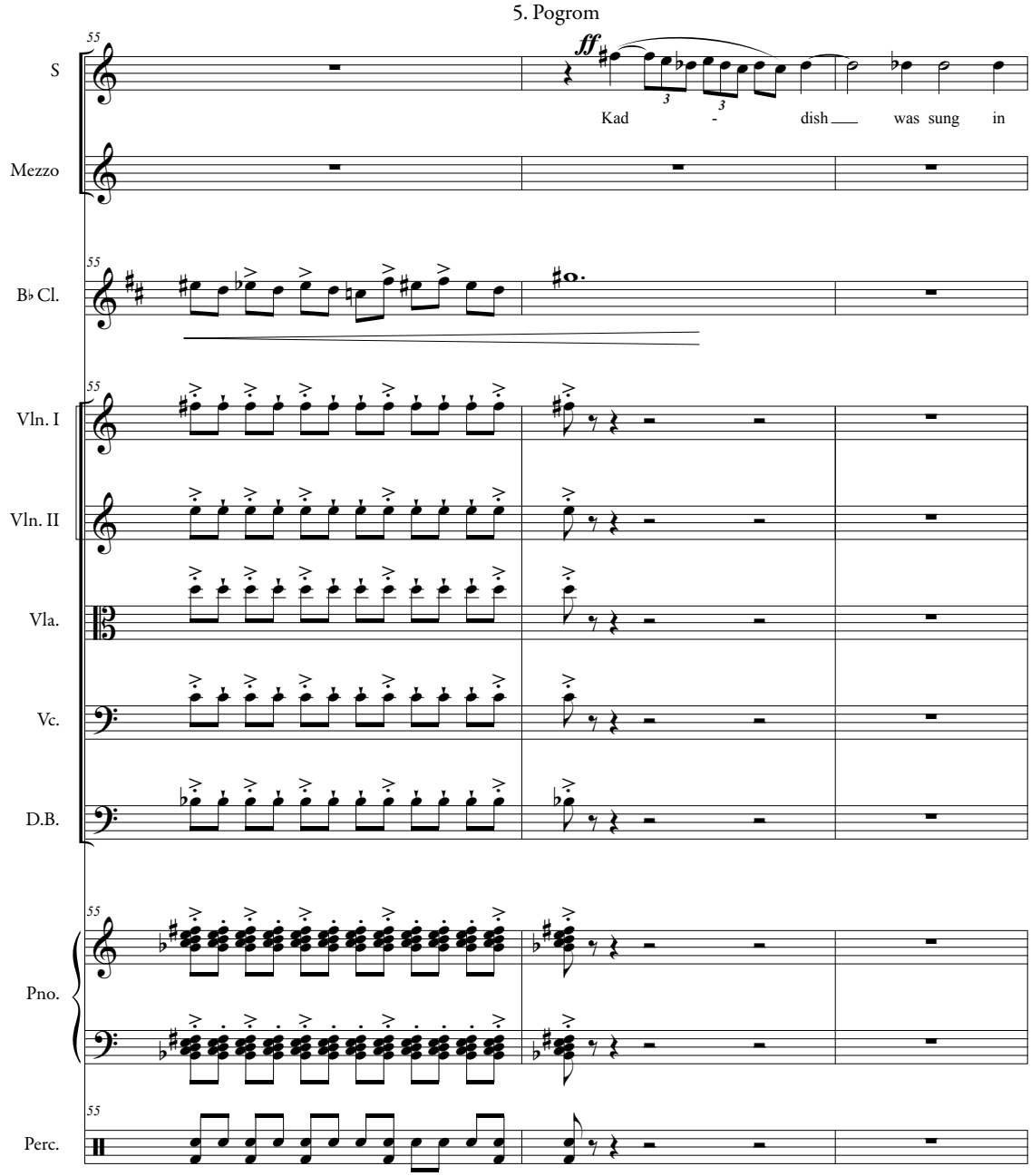

43
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

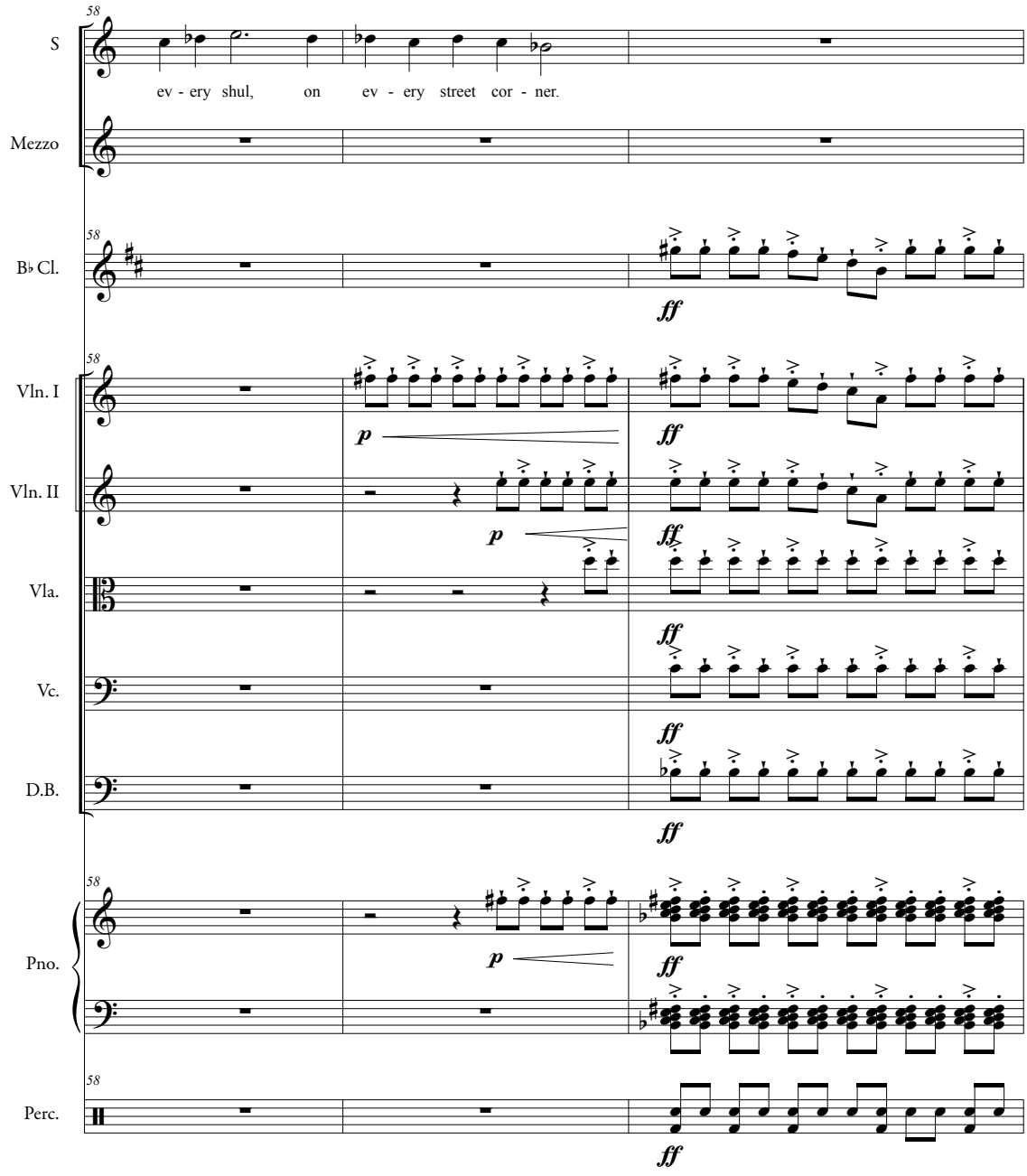

5. Pogrom
45
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
When grand - pa was a
p
5
3

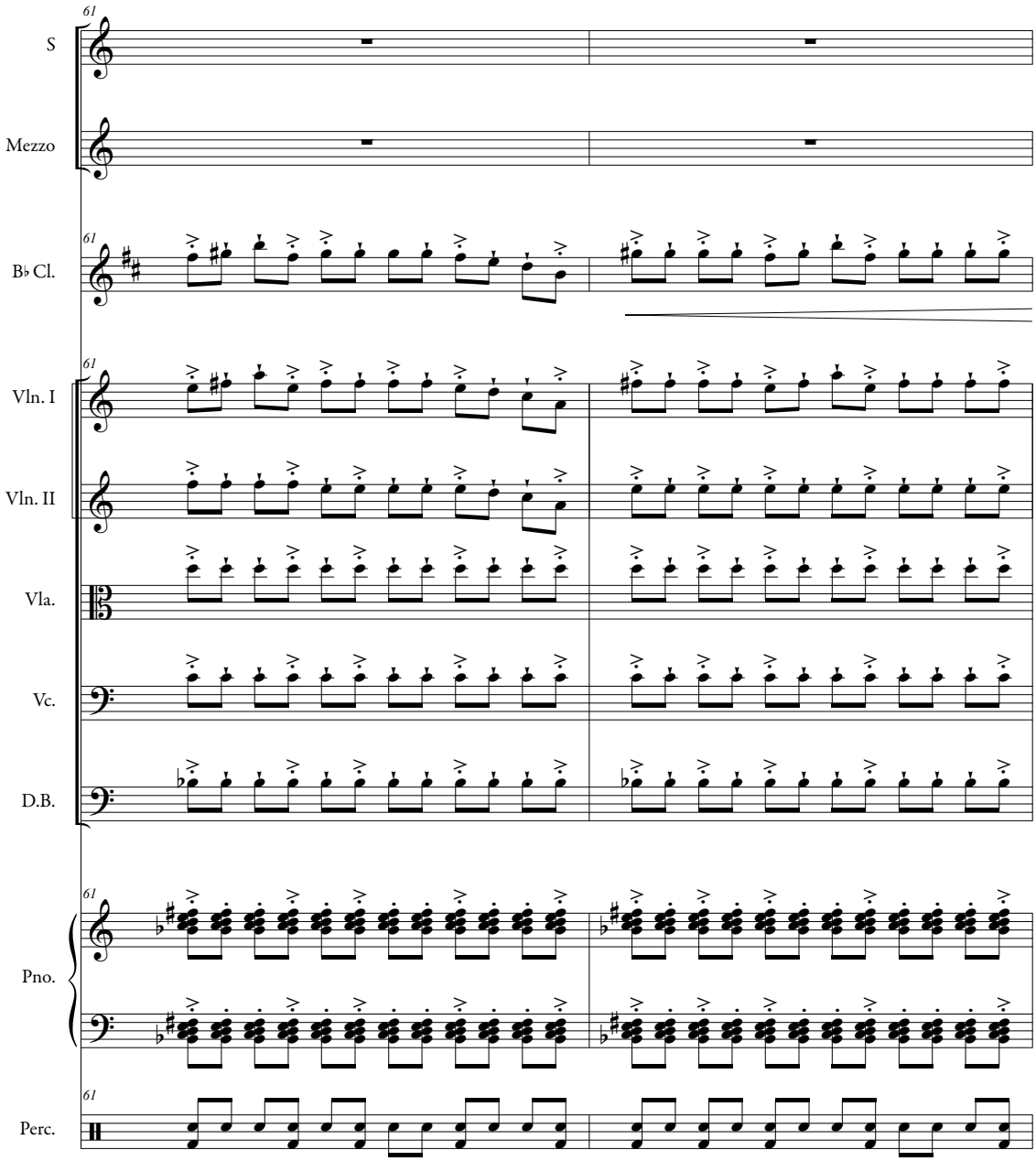

5. Pogrom
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
young man, all of Ki - ev tan - gled in a po - grom A wild fire

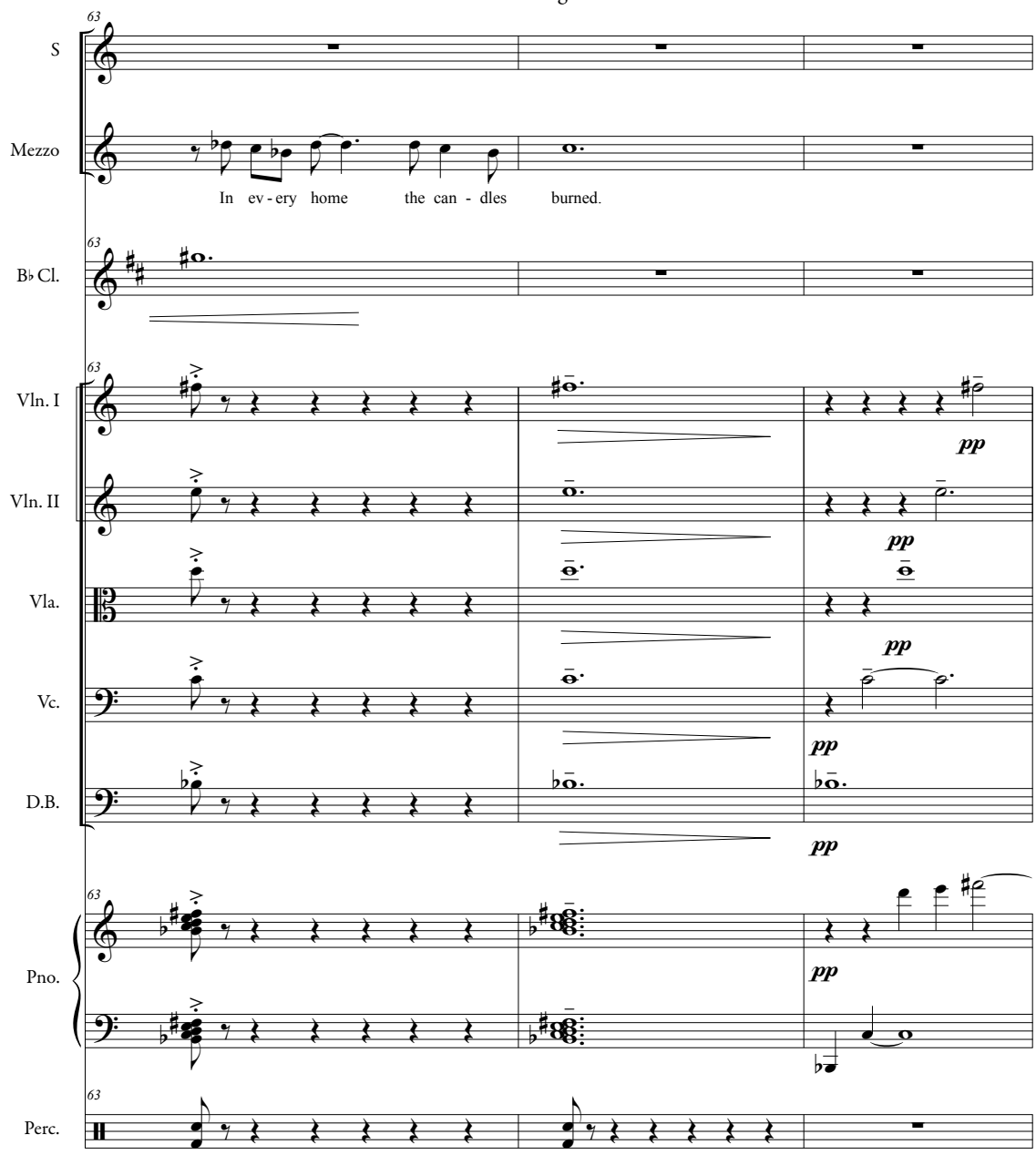

51
S
burn - - - ing a - cross four years.
Mezzo
51
B♭ Cl.
51
Vln. I
p
Vln. II
p
Vla.
Vc.
D.B.
51
Pno.
p
51
Perc.

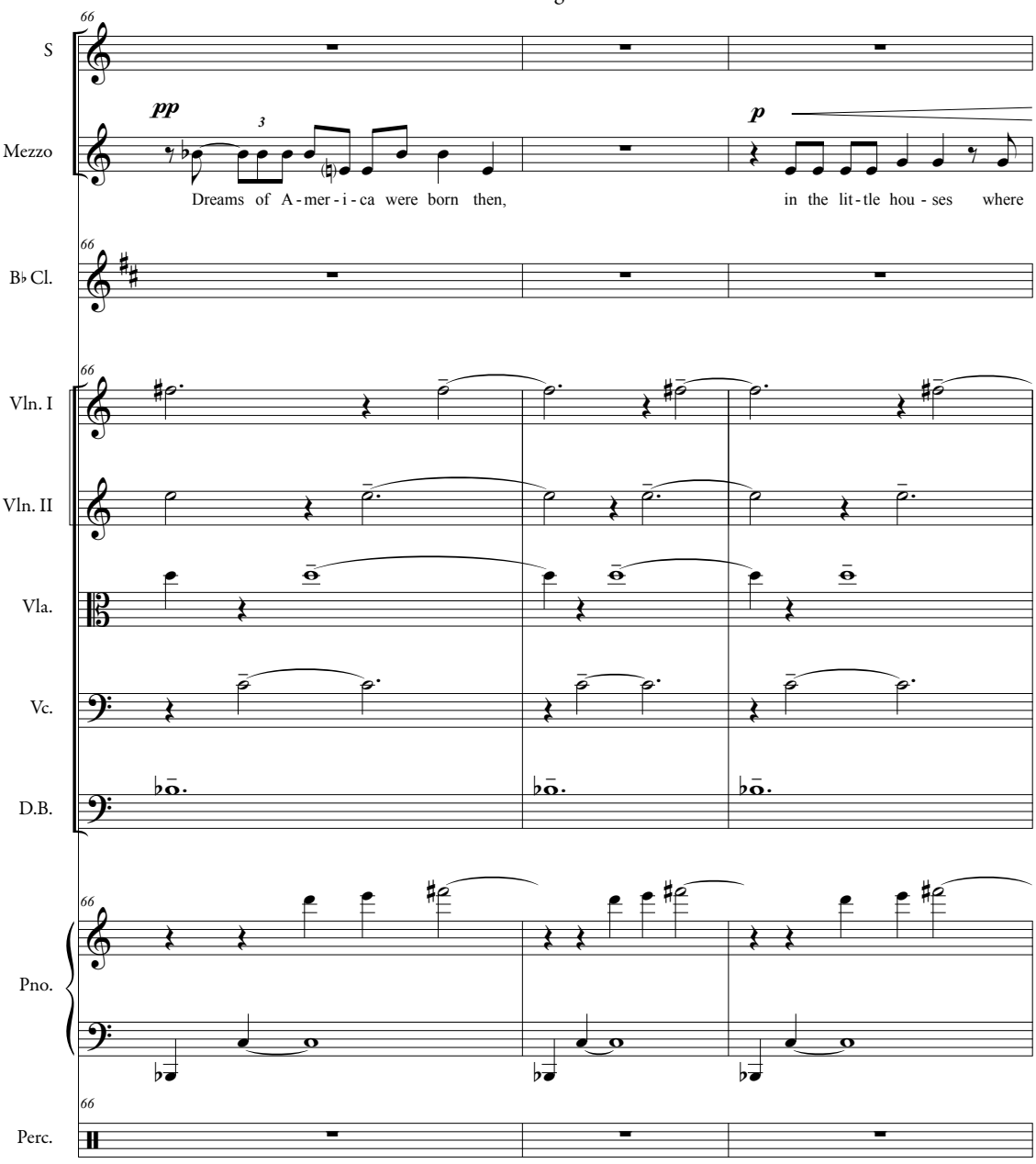

53
S
Mezzo
B♭ Cl.
fff
Vln. I
ff
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

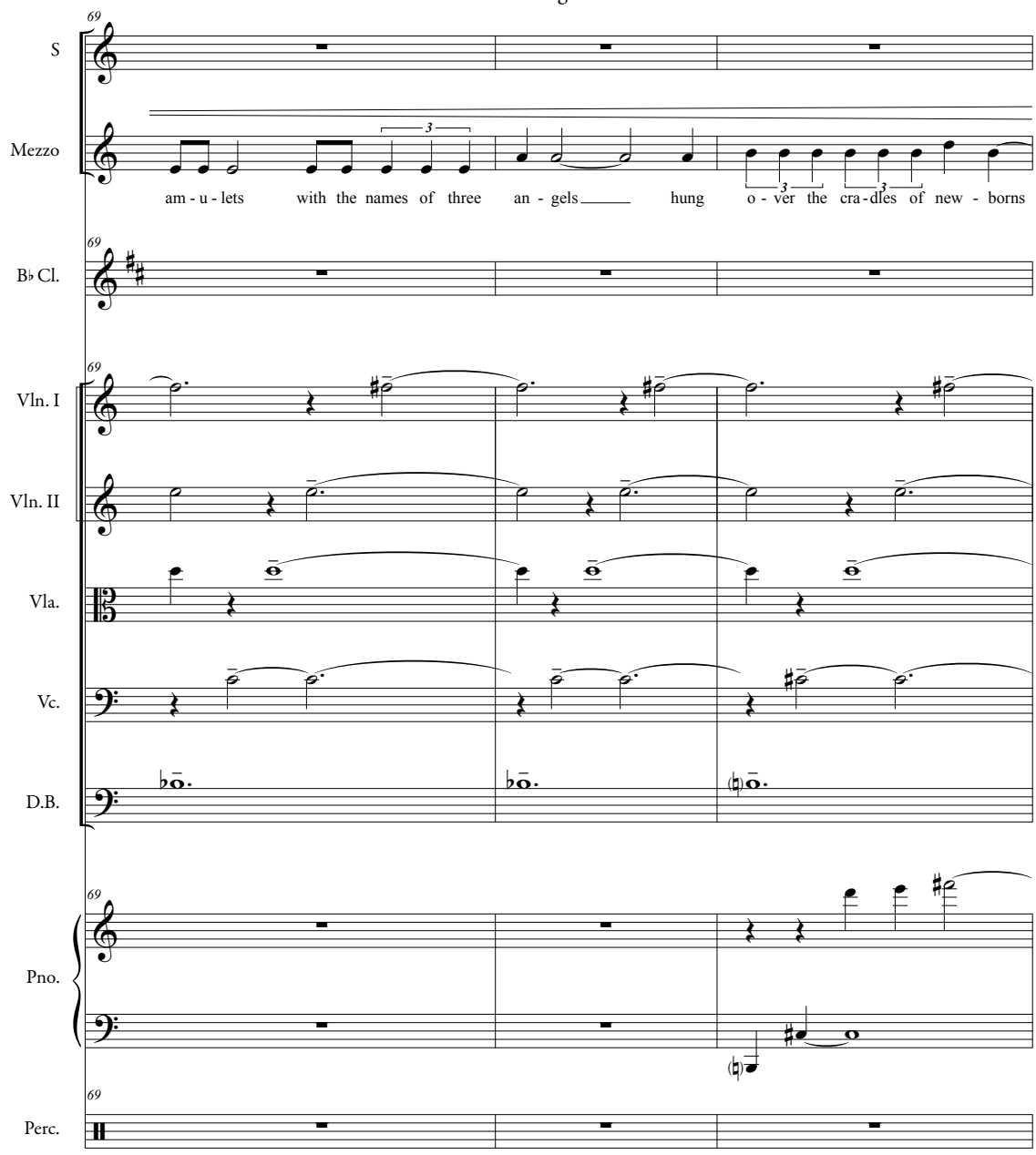

5. Pogrom
55
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
ff
Kad - dish was sung in

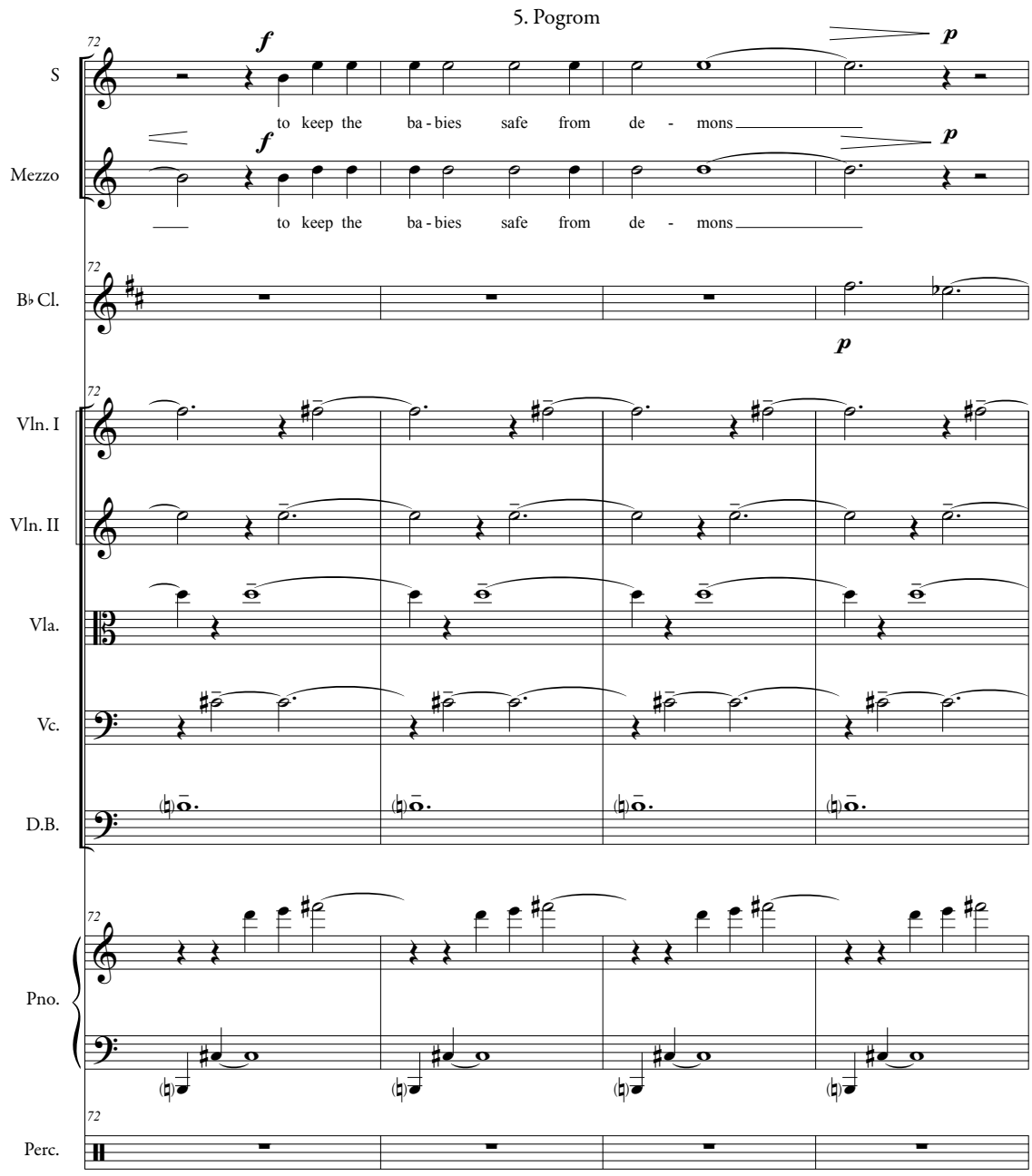

58
S
ev - ery shul, on ev - ery street cor - ner.
Mezzo
B♭ Cl.
ff
Vln. I
p
ff
Vln. II
p
ff
Vla.
ff
Vc.
ff
D.B.
ff
Pno.
p
ff
Perc.
ff

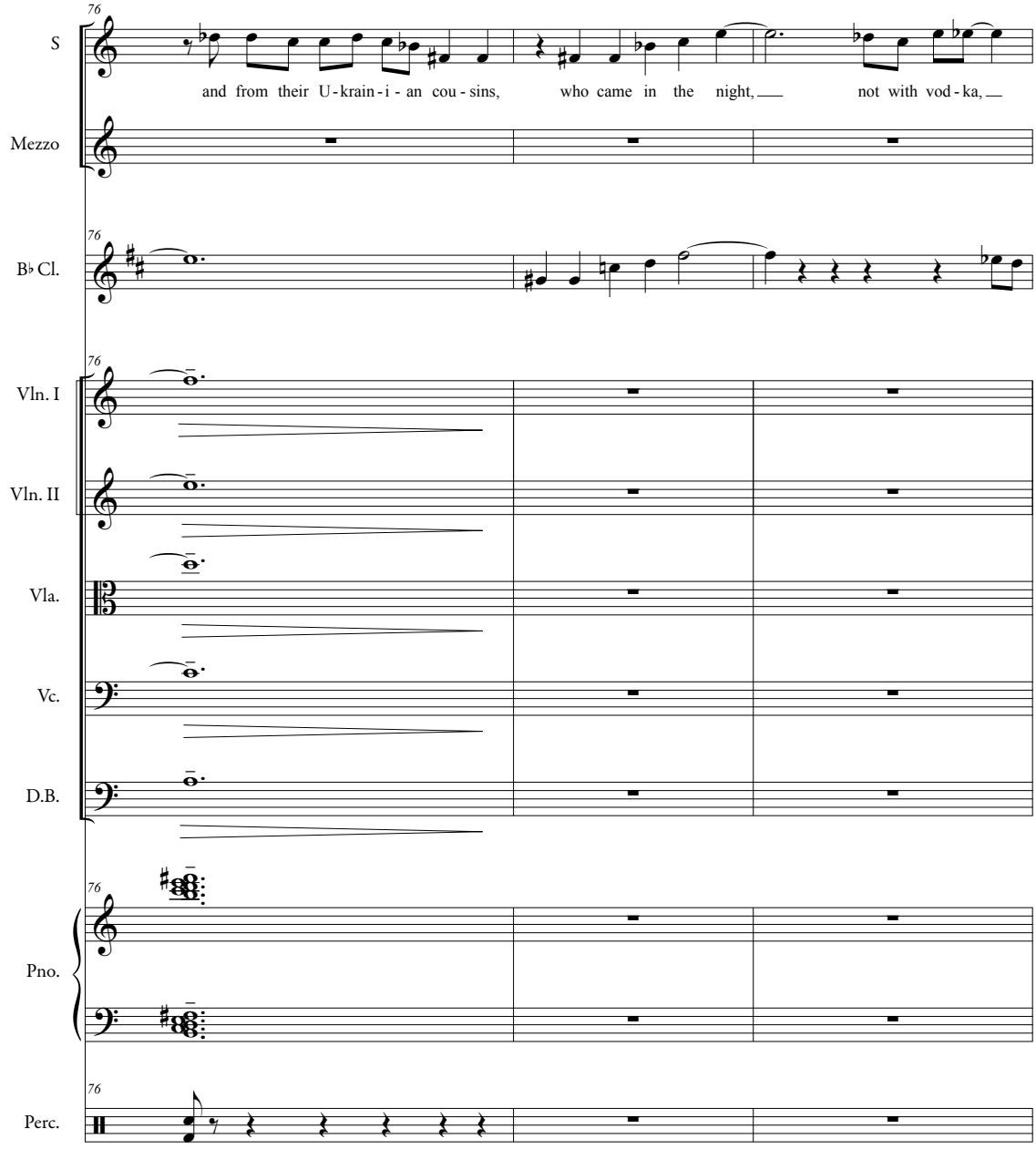

61
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

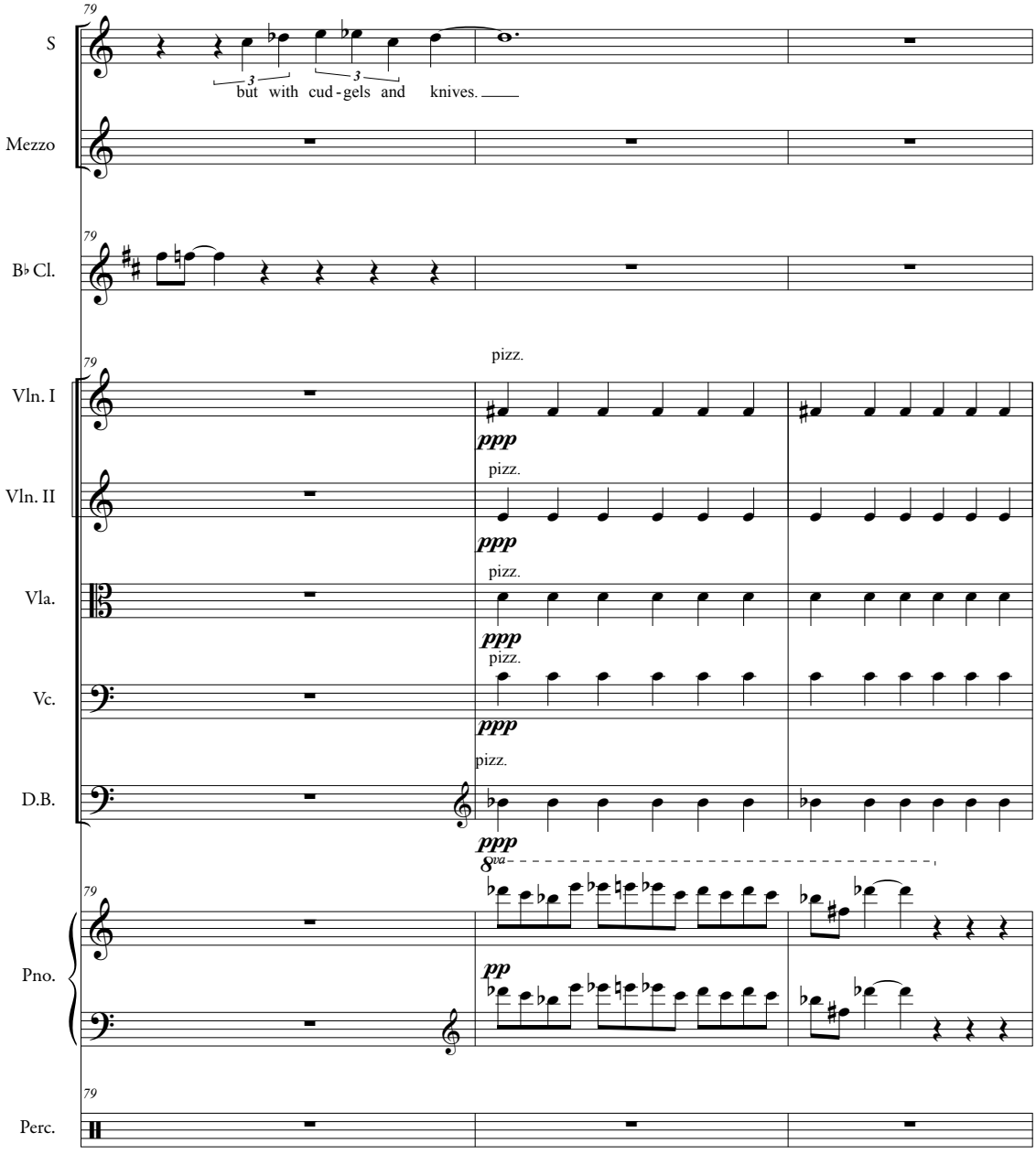

63
S
Mezzo
In ev - ery home the can - dles burned.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
pp

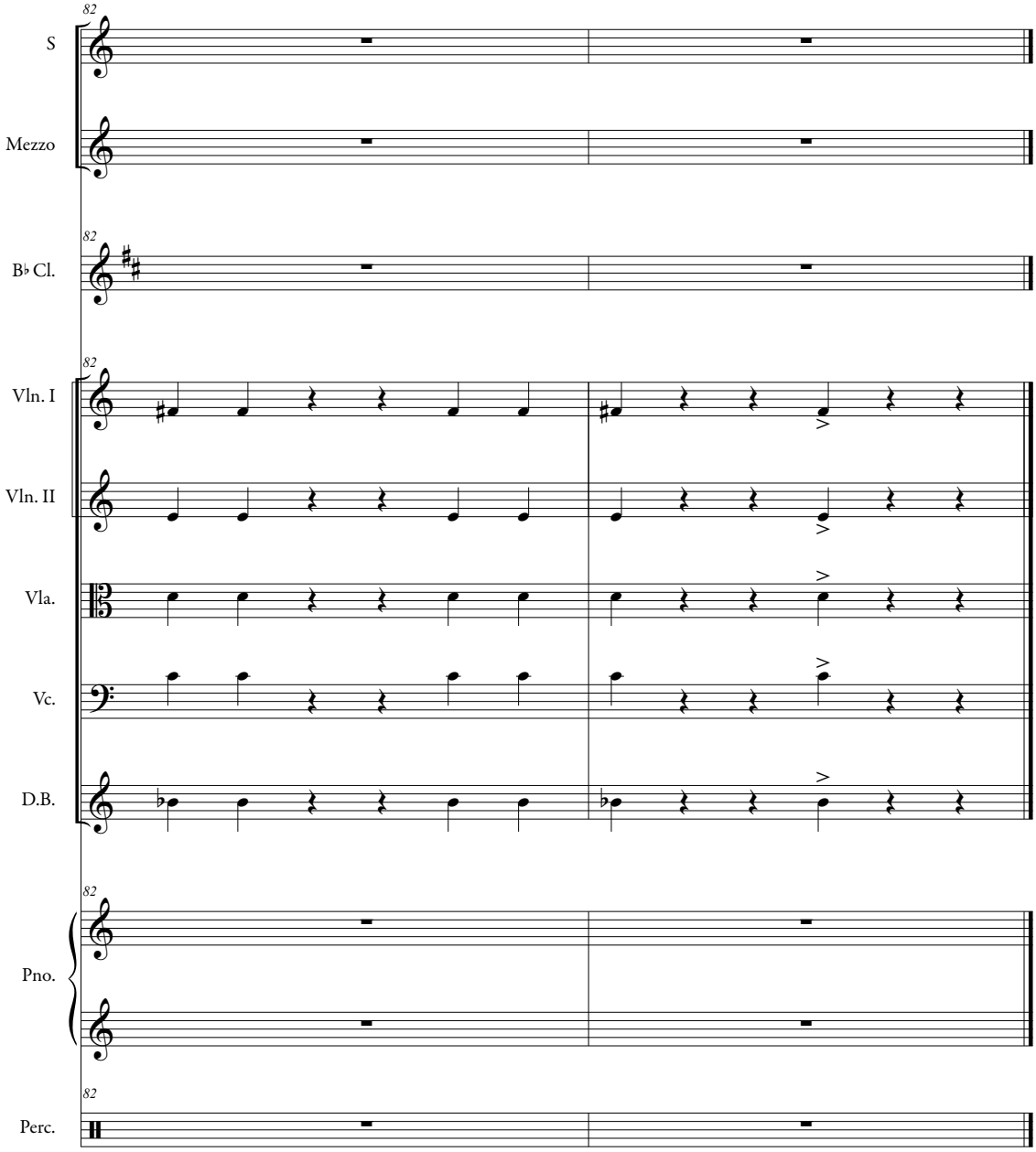

66
S
Mezzo
pp
3
p
Dreams of A - mer - i - ca were born then,
in the lit - tle hou - ses where
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


69
S
Mezzo
3
am - u - lets with the names of three an - gels hung
3
3
o - ver the cra - dles of new - borns
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

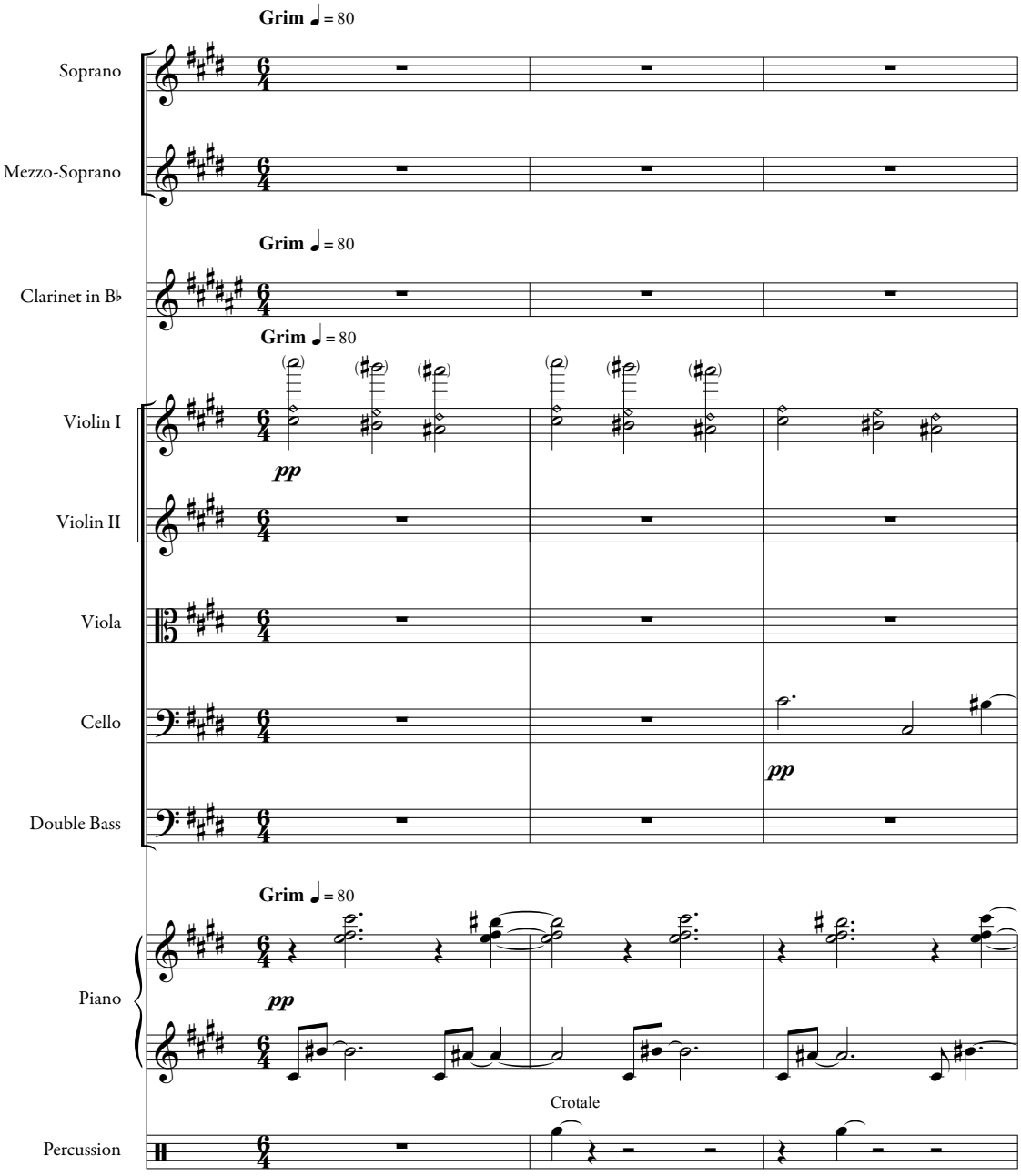

5. Pogrom
72
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
p
to keep the ba - bies safe from de - mons


76
S
and from their U - krain - i - an cou - sins,
who came in the night,
not with vod - ka,
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

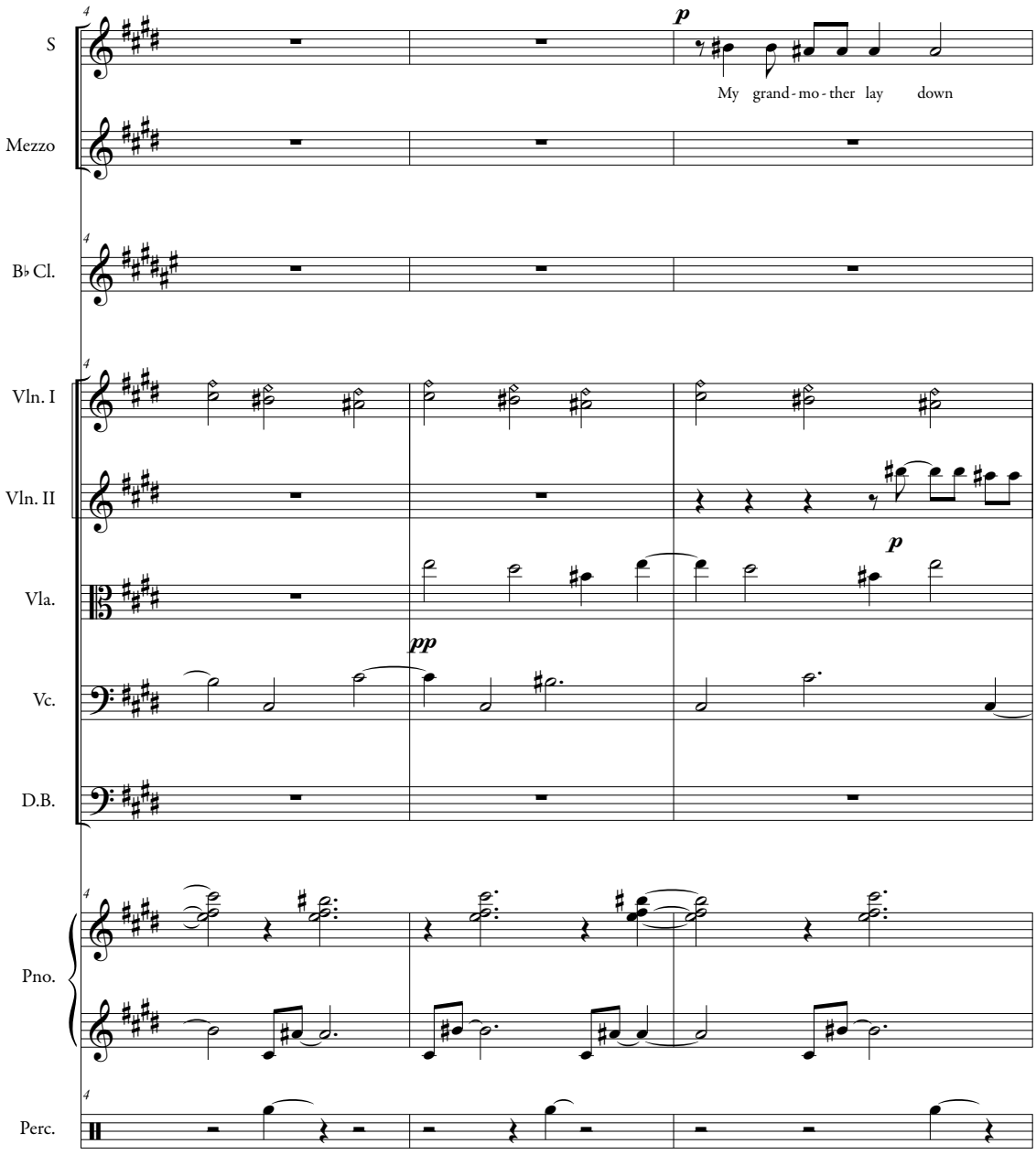

79
S
but with cud - gels and knives.
Mezzo
B♭ Cl.
Vln. I
pizz.
ppp
Vln. II
Vla.
Vc.
D.B.
8va
Pno.
pp
Perc.

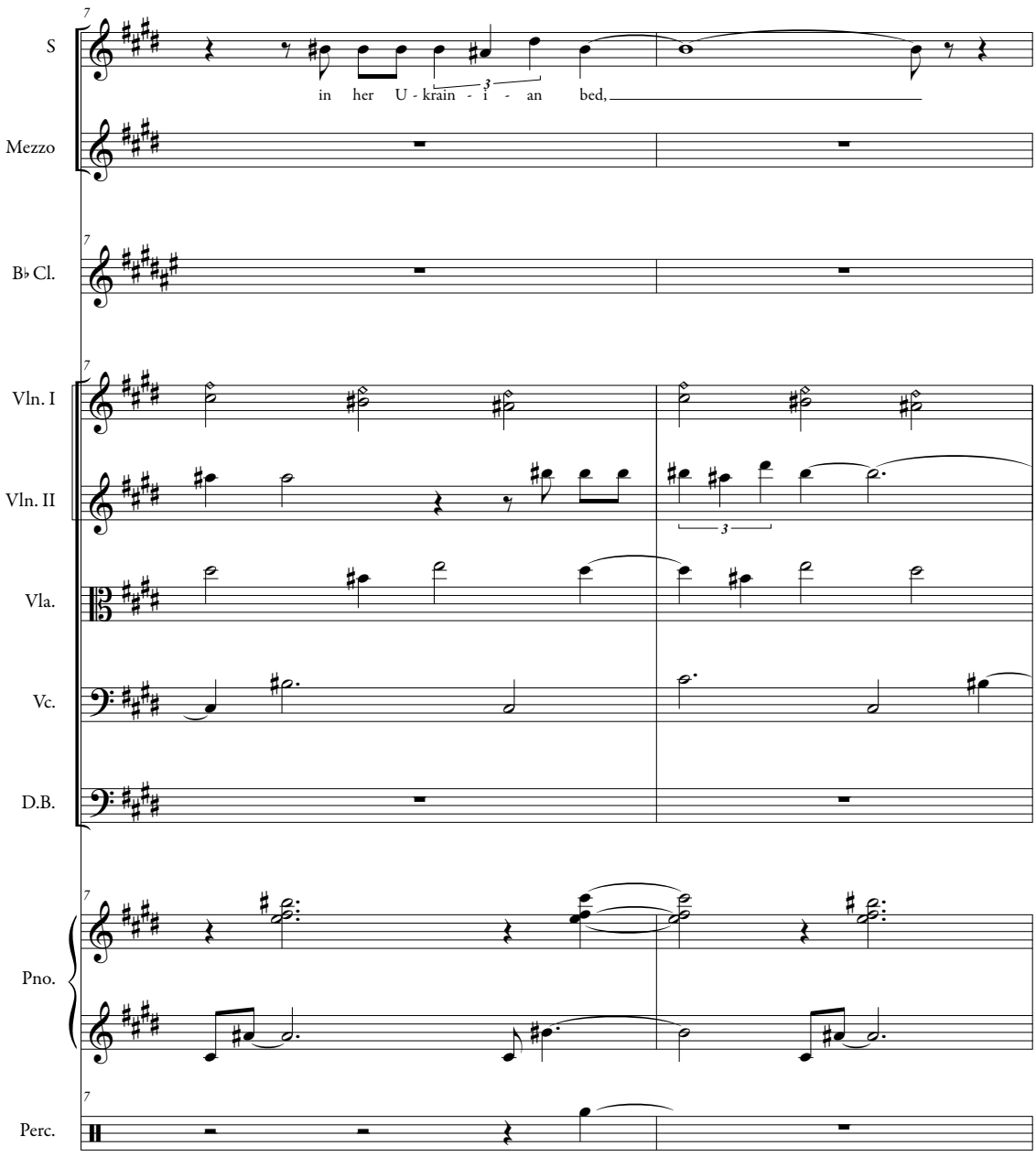

82
S
Mezzo
82
B♭ Cl.
82
Vln. I
Vln. II
Vla.
Vc.
D.B.
82
Pno.
82
Perc.

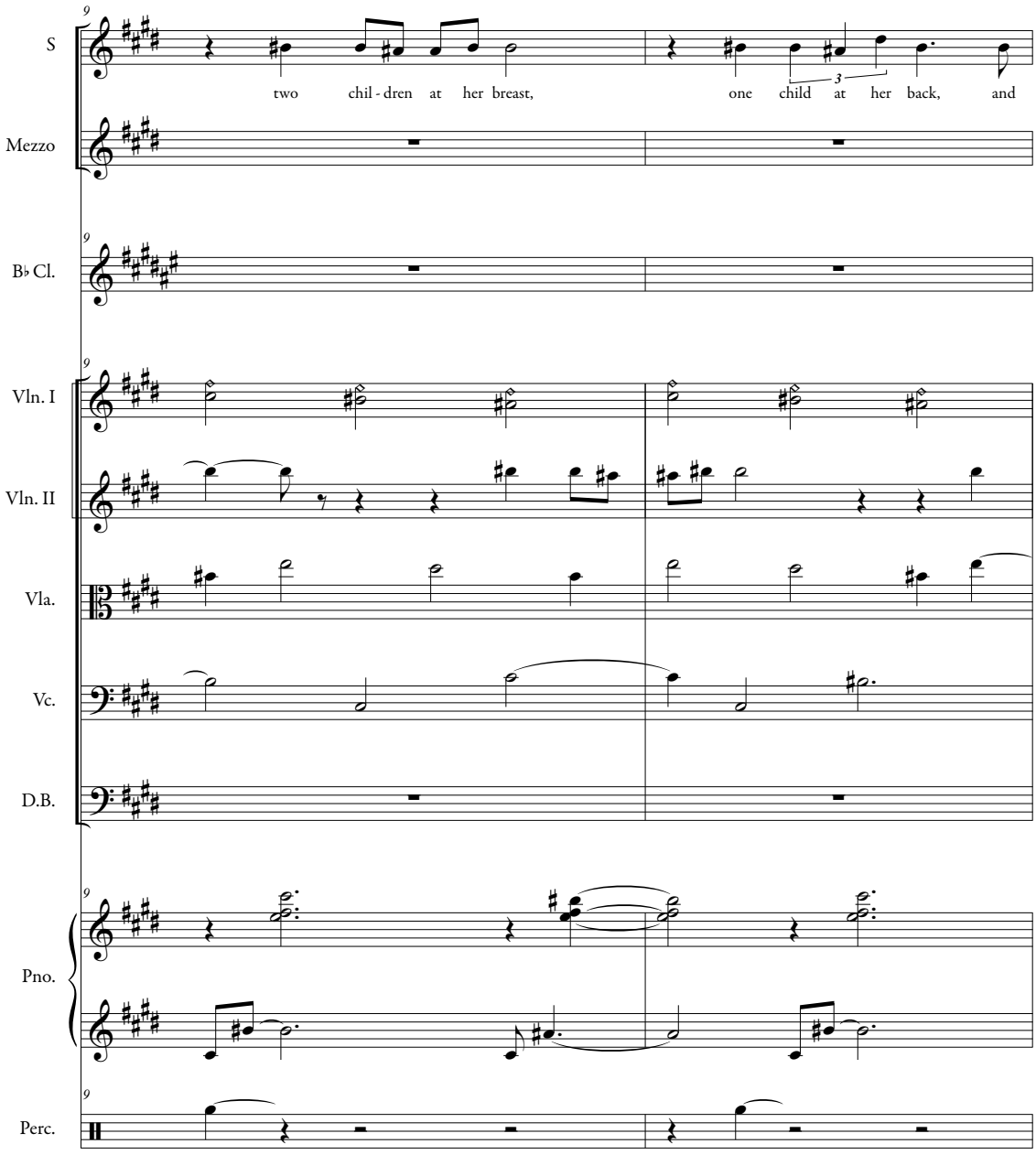
6. Cholera

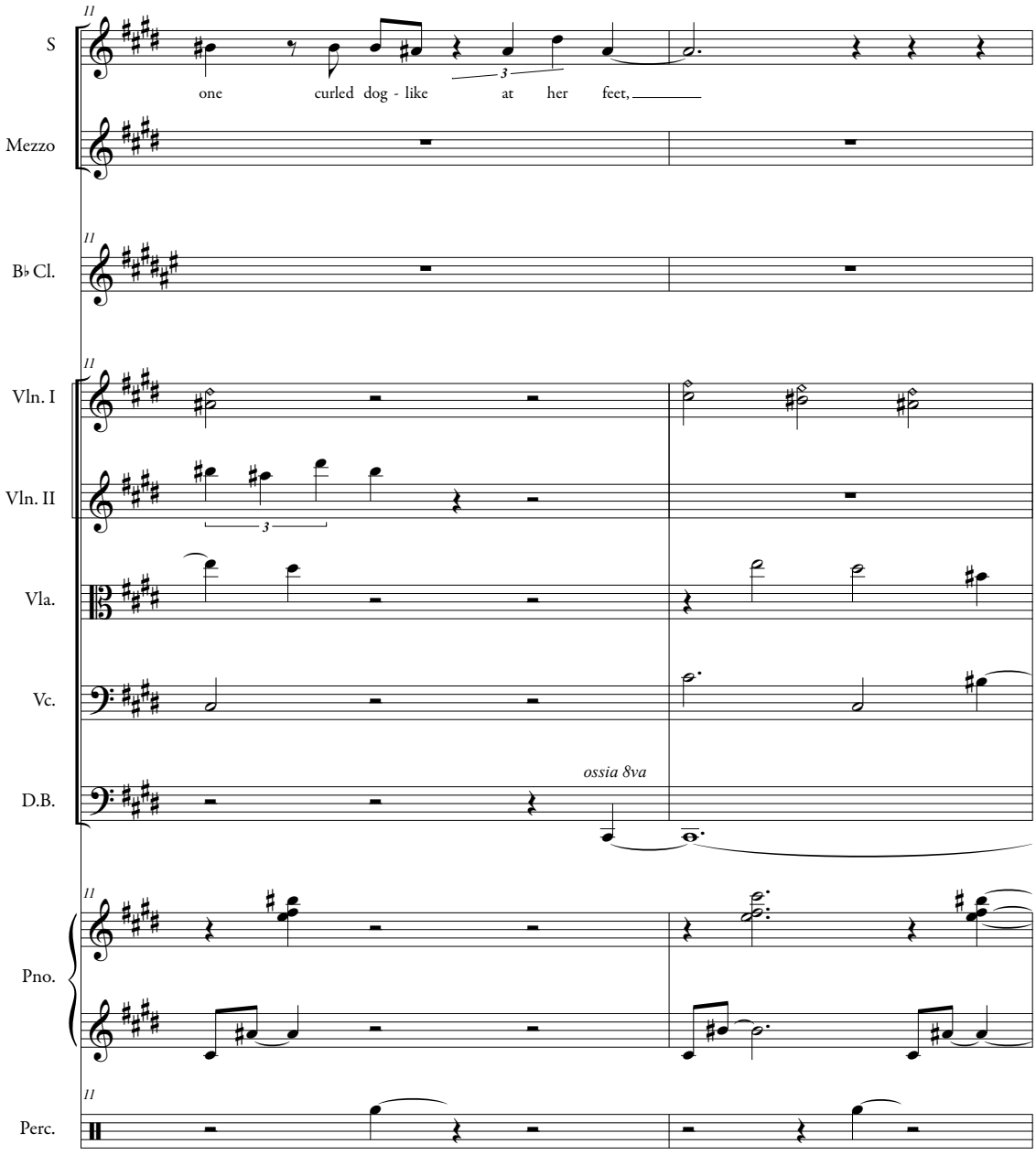


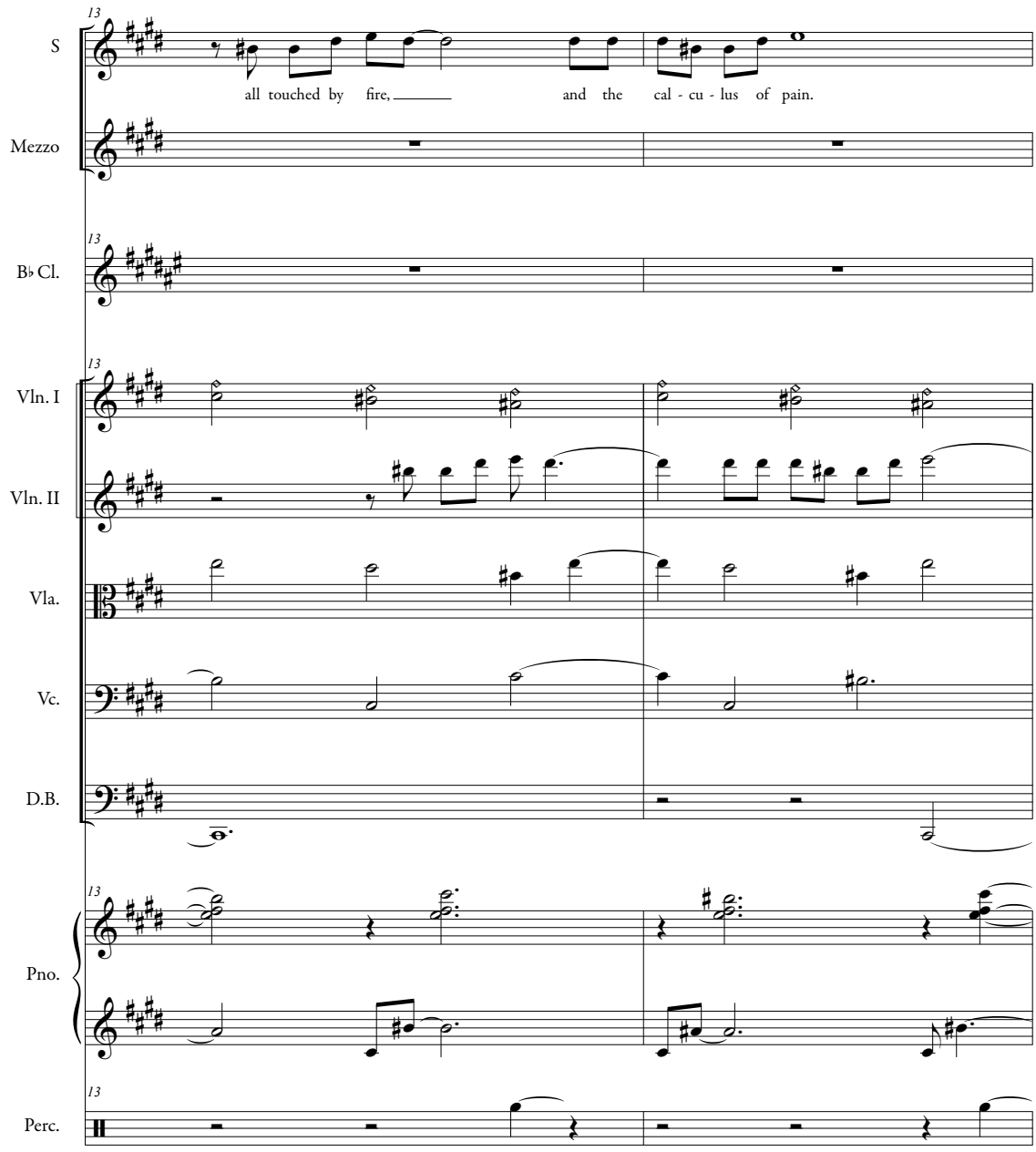
© 2014

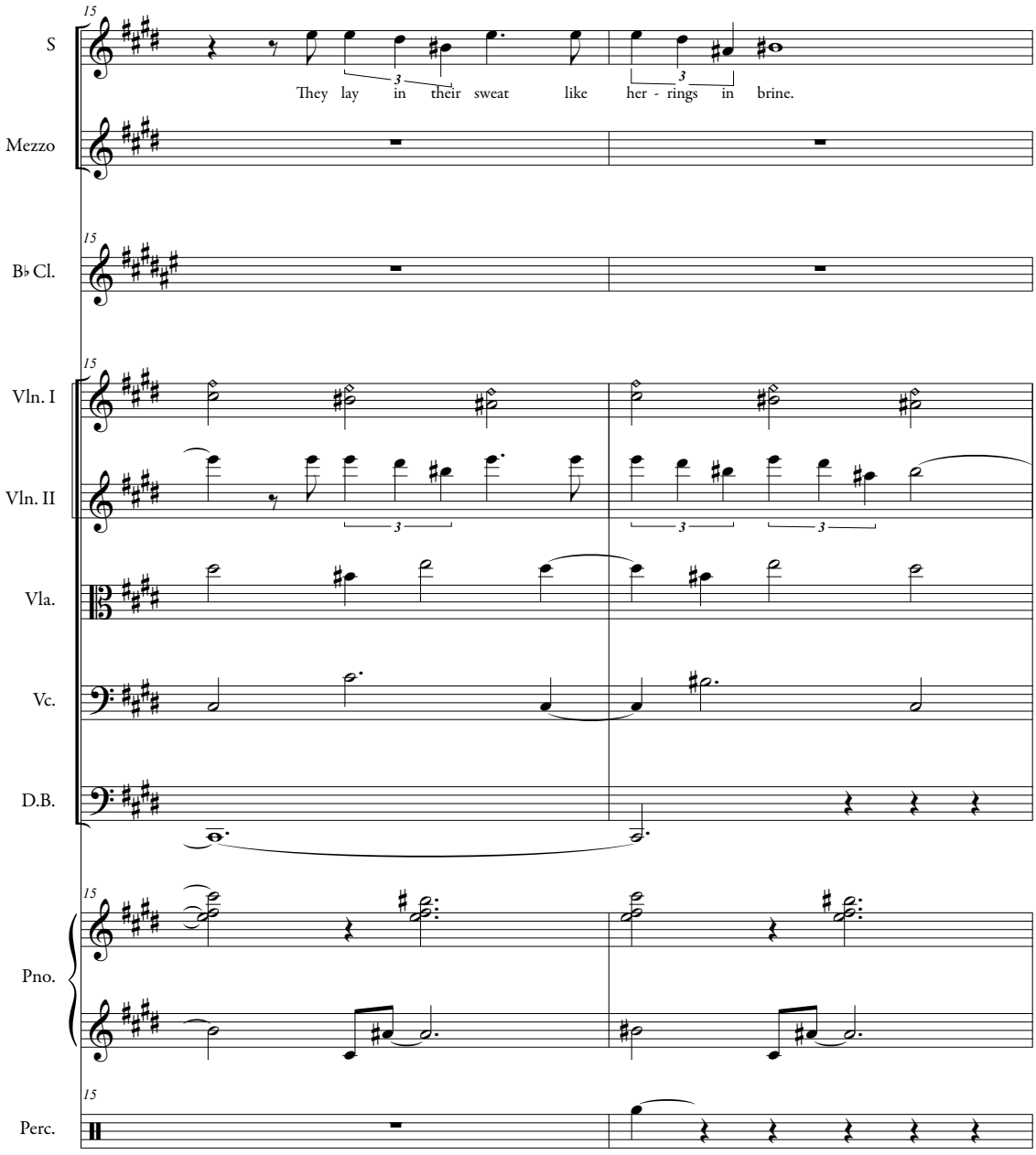

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
My grand - mo - ther lay down
pp
p

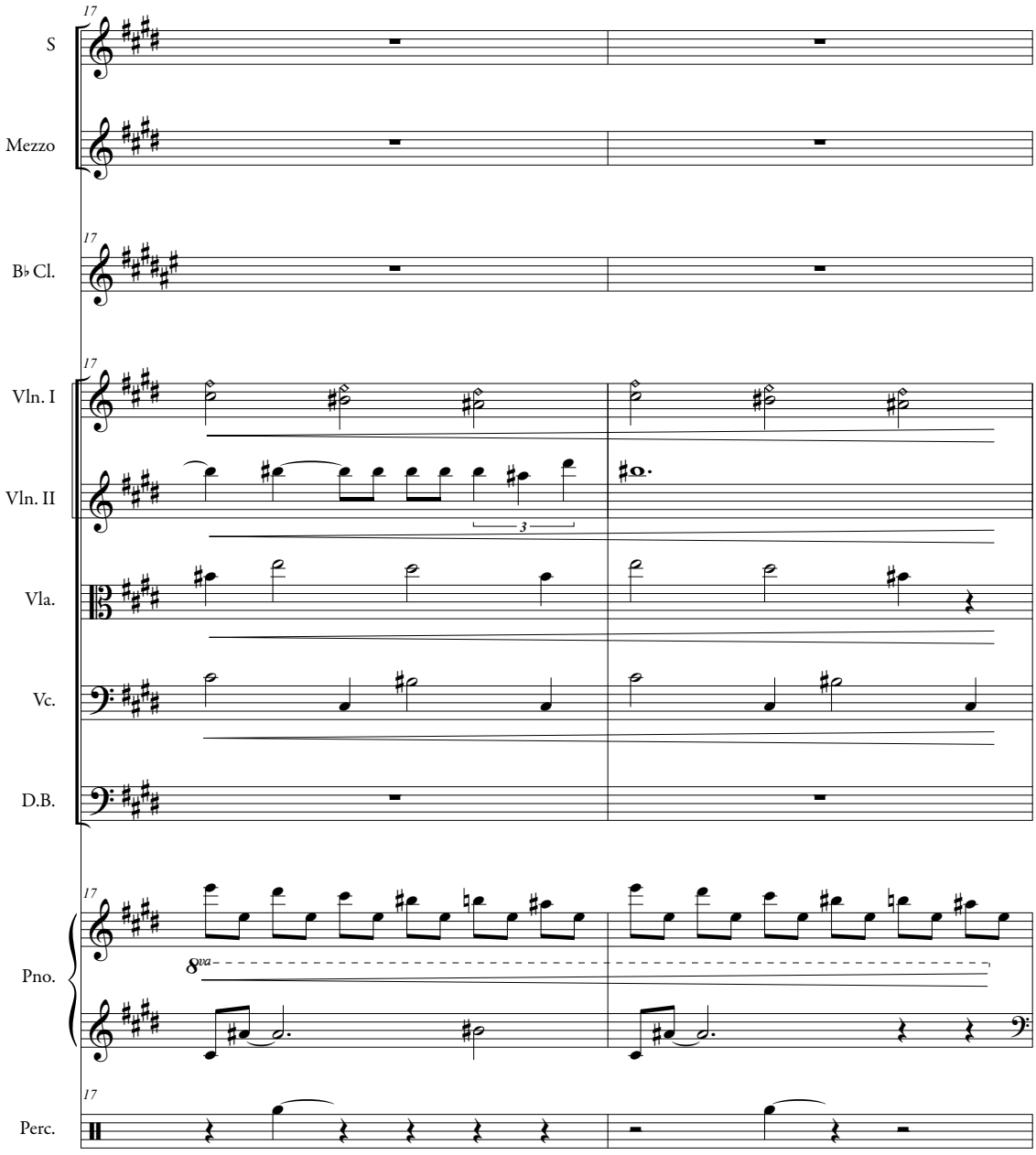

S
in her U - krain - i - an bed,
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

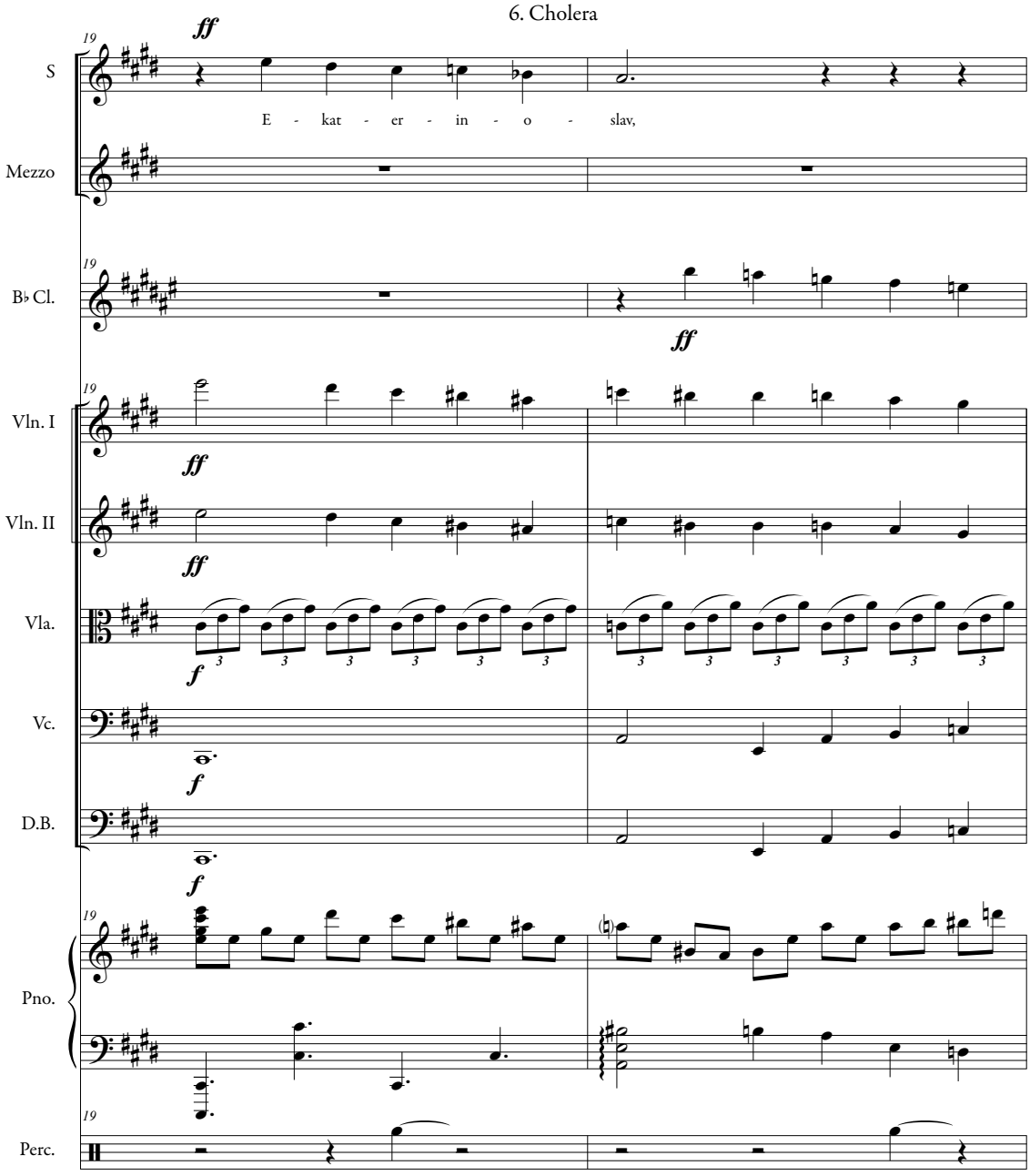

S
two chil - dren at her breast,
one child at her back, and
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

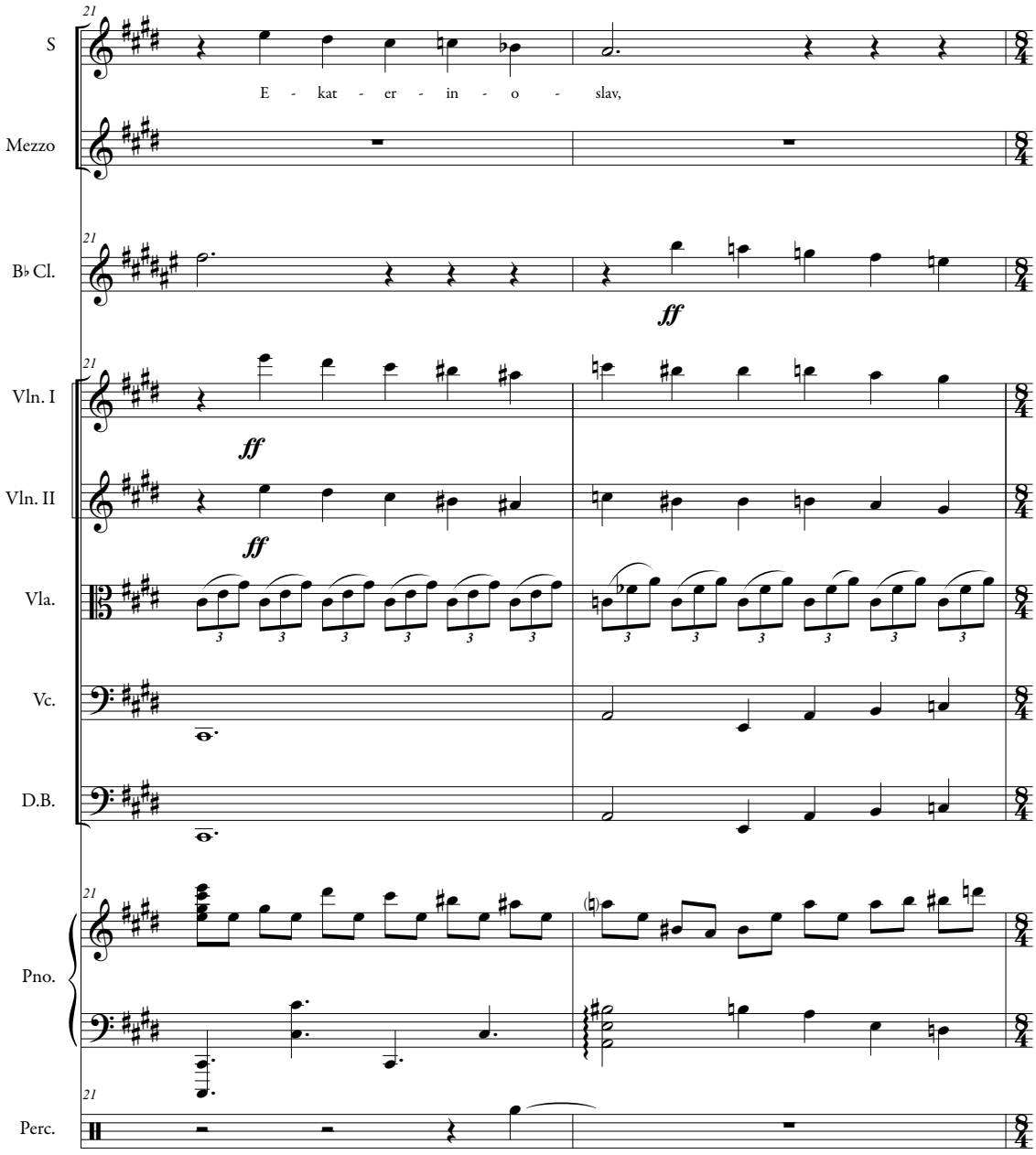

S
one curled dog - like at her feet,
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ossia 8va
Pno.
Perc.

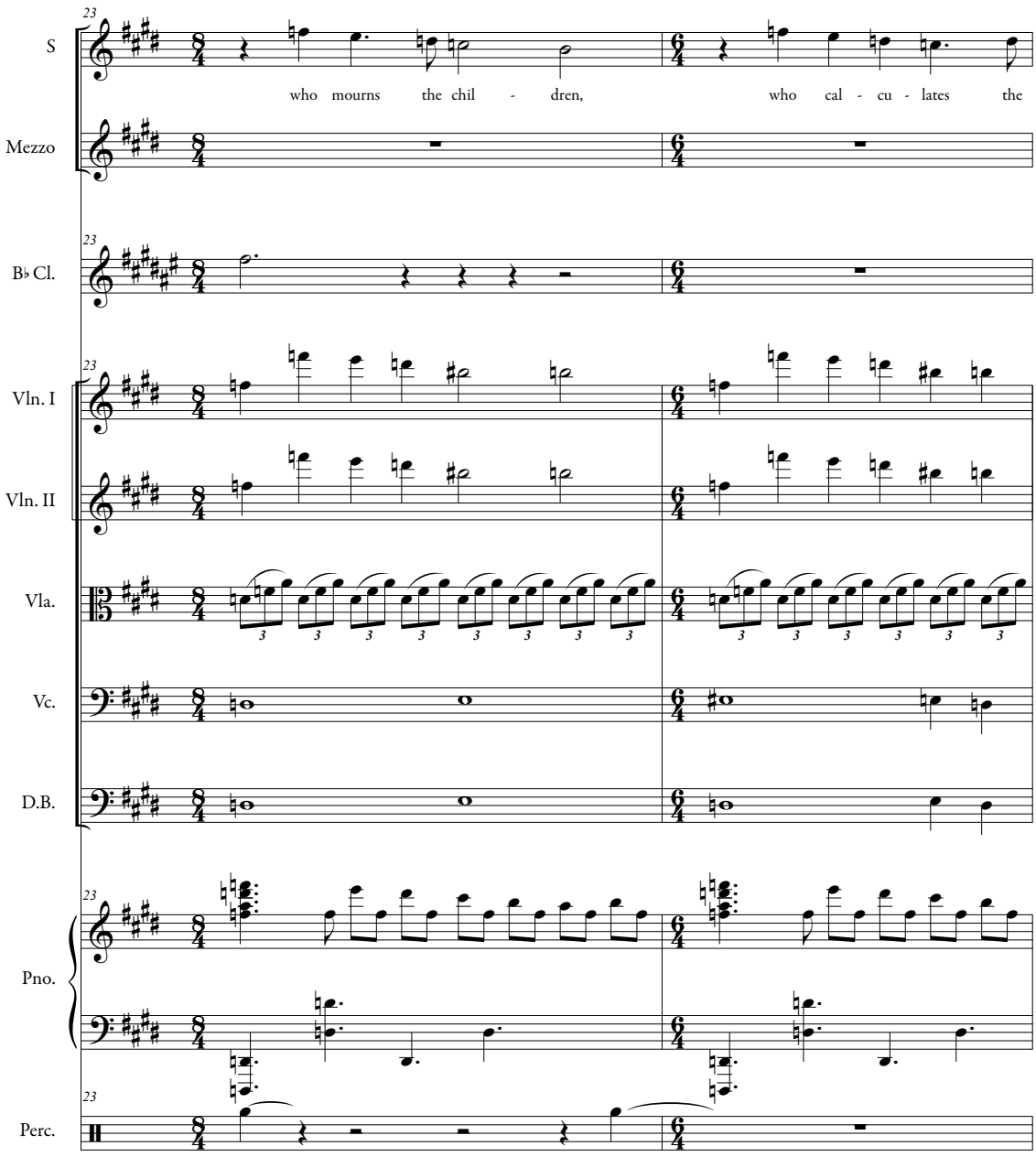

13
S
all touched by fire, and the cal - cu - lus of pain.
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

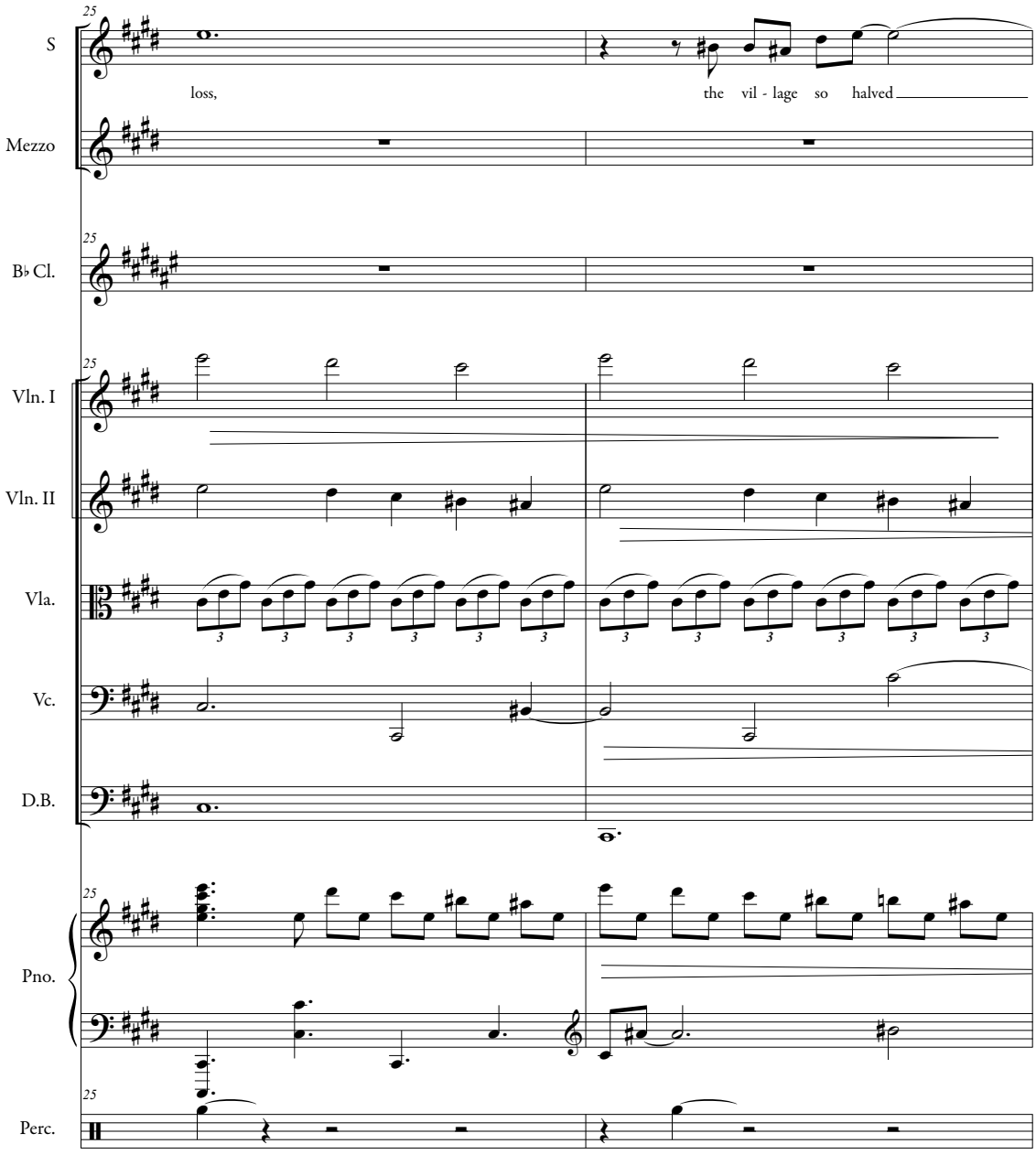

15
S
They lay in their sweat like her - rings in brine.
Mezzo
15
B♭ Cl.
15
Vln. I
Vln. II
Vla.
Vc.
D.B.
15
Pno.
15
Perc.

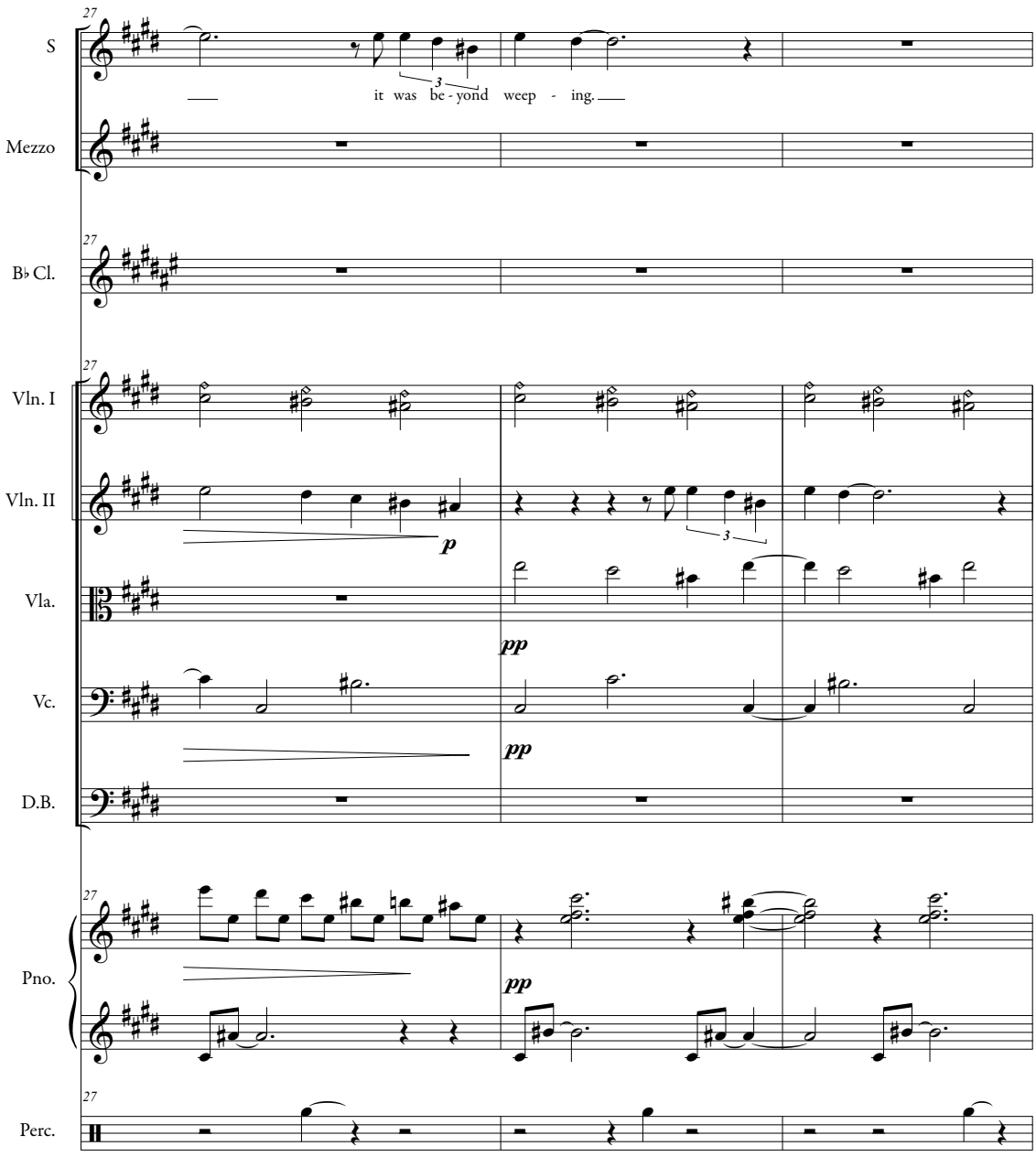

17
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
3
8va

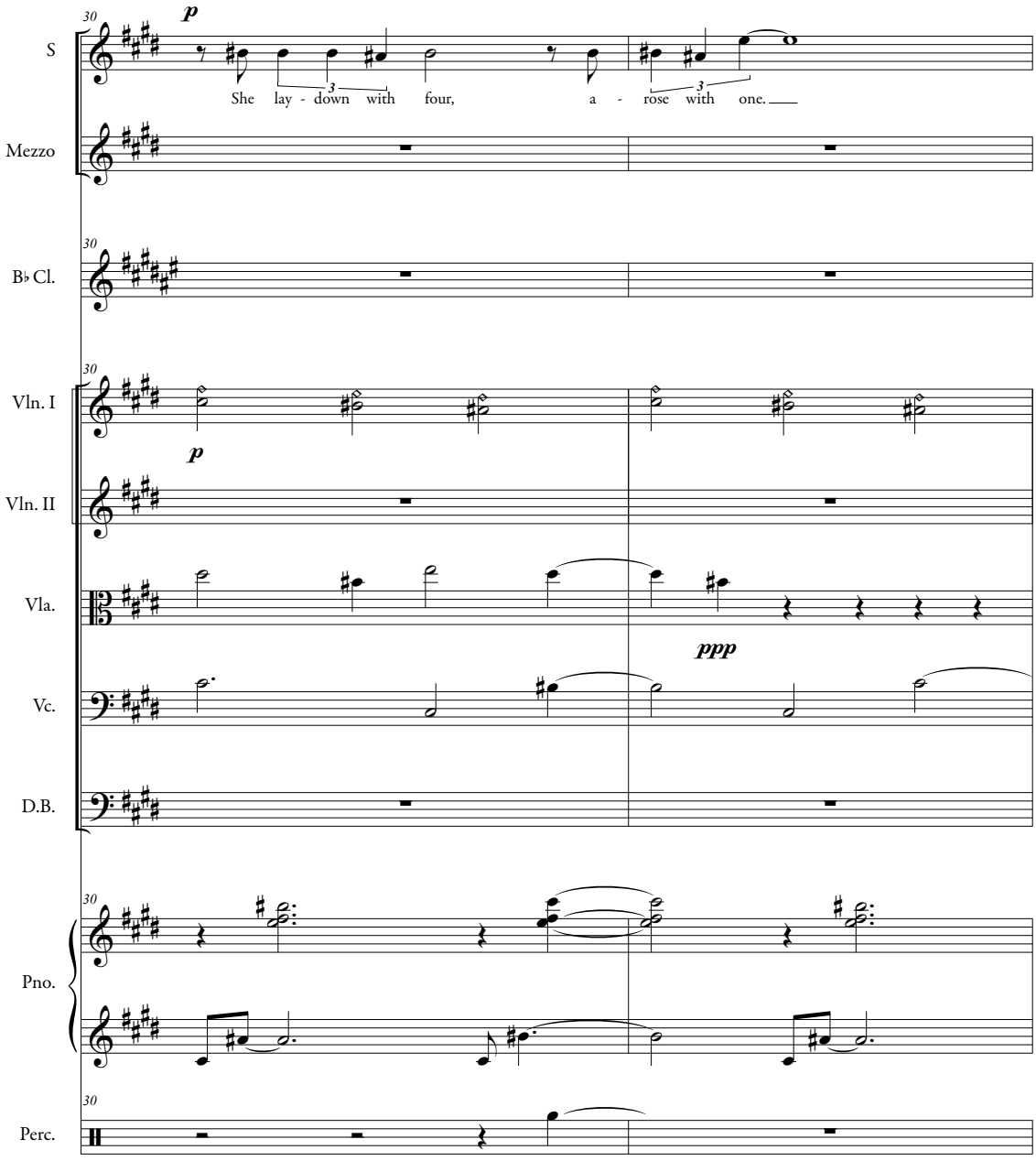

19
S
ff
E - kat - er - in - o - slav,
Mezzo
19
B♭ Cl.
ff
19
Vln. I
ff
Vln. II
ff
Vla.
f
Vc.
f
D.B.
f
19
Pno.
19
Perc.

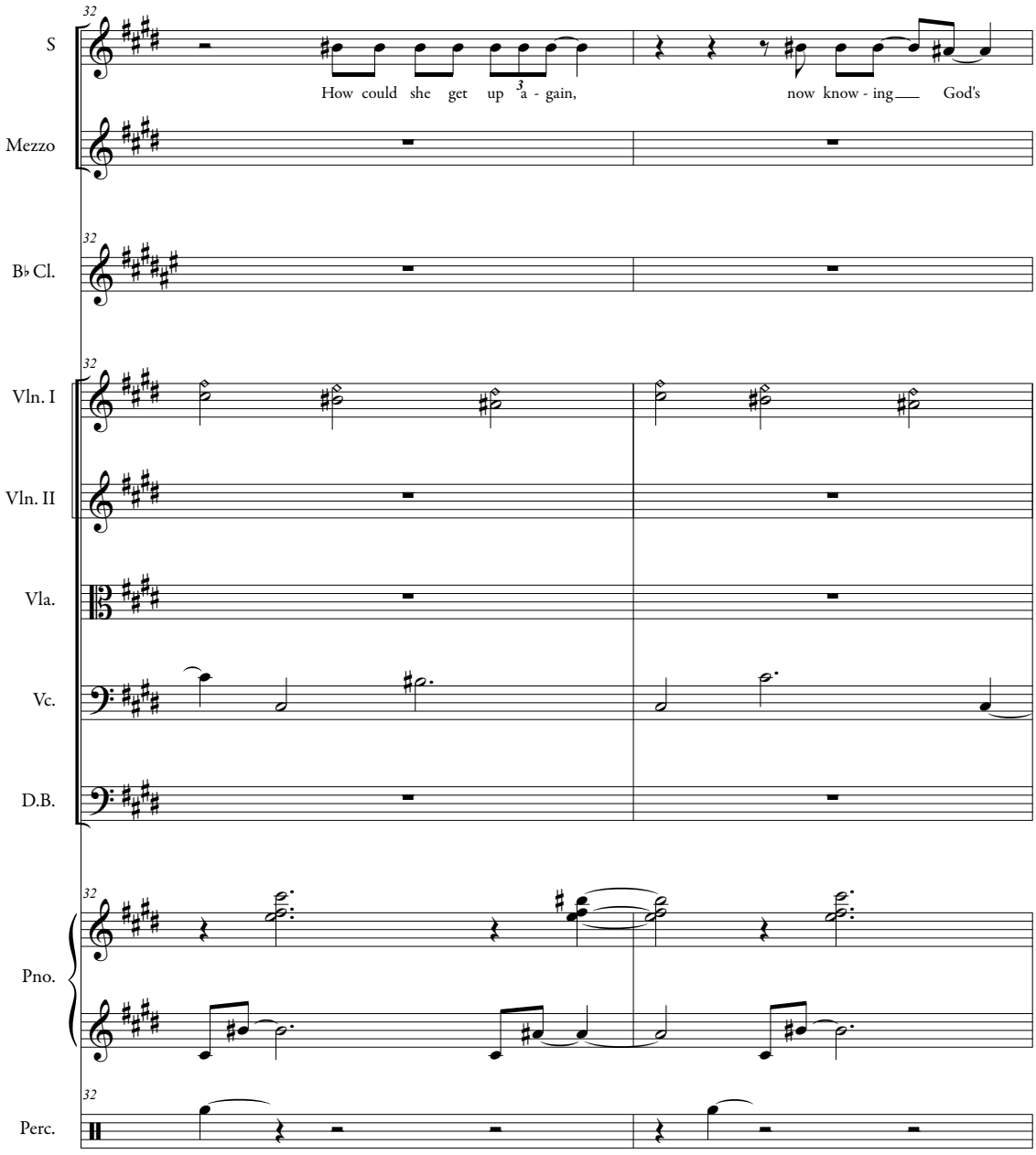

21
S
E - kat - er - in - o - slav,
Mezzo
B♭ Cl.
ff
Vln. I
ff
Vln. II
ff
Vla.
Vc.
D.B.
Pno.
Perc.

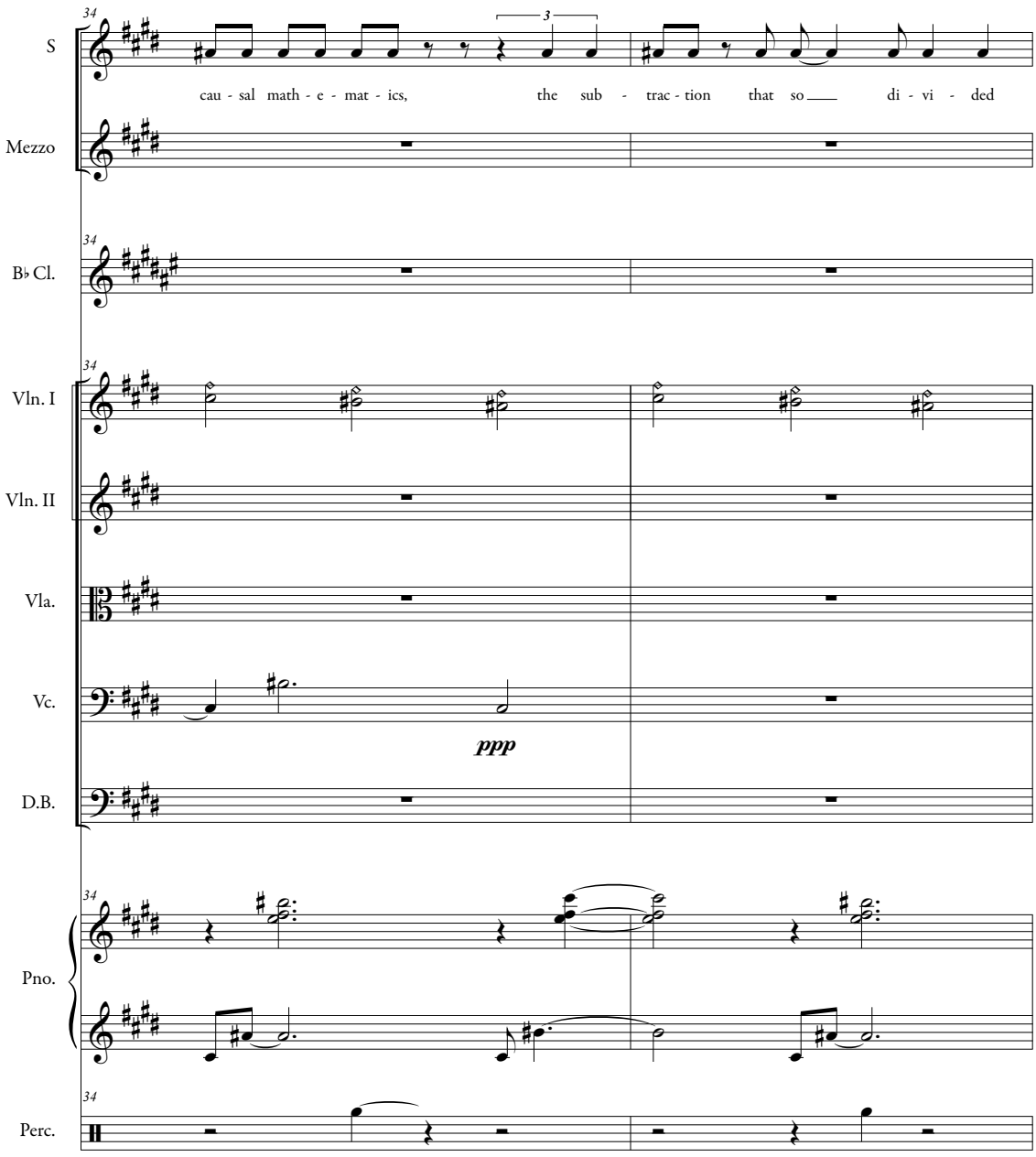

23
S
who mourns the chil - dren, who cal - cu - lates the
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

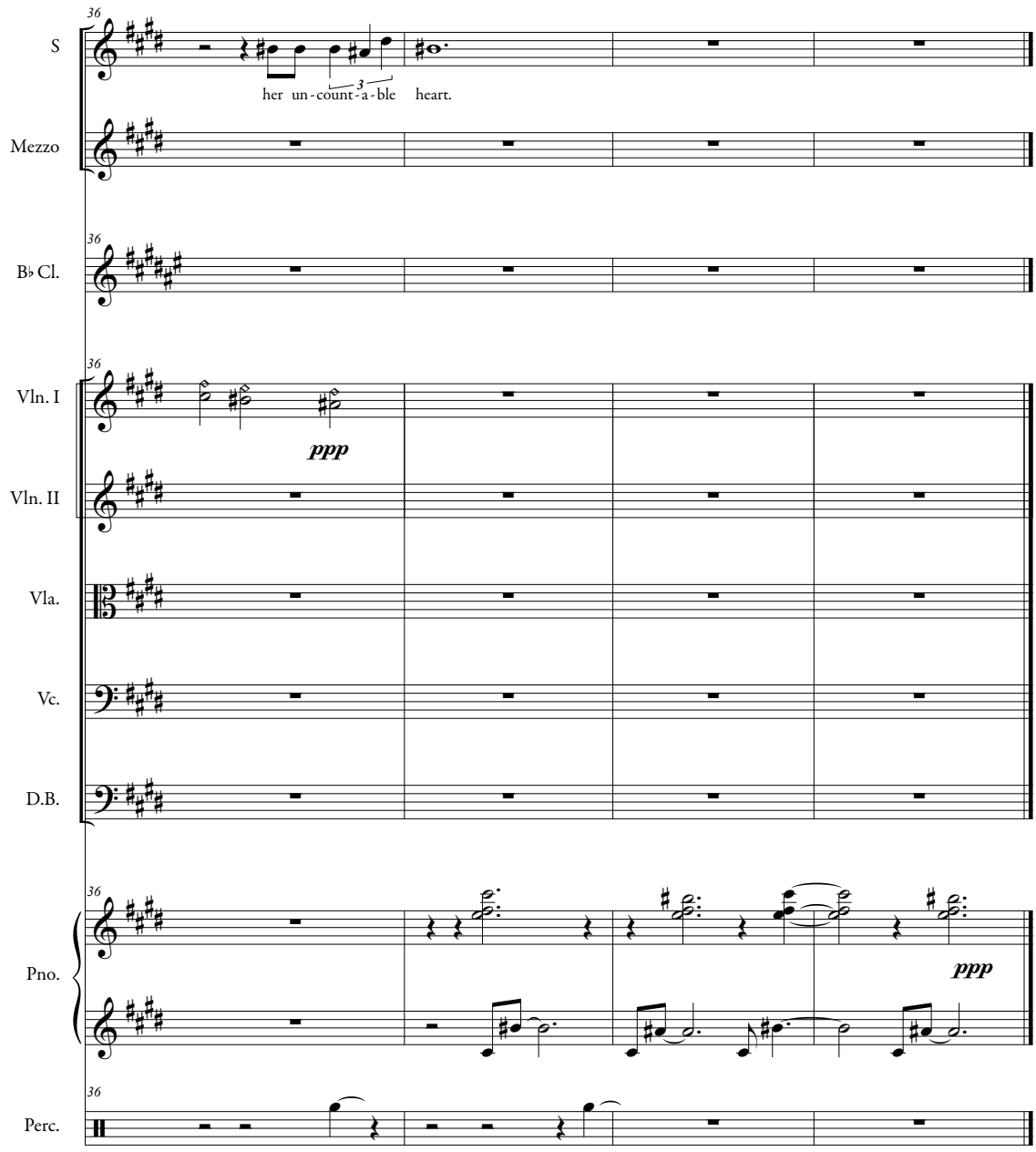

25
S
loss,
the vil - lage so halved
Mezzo
25
B♭ Cl.
25
Vln. I
Vln. II
Vla.
Vc.
D.B.
25
Pno.
25
Perc.


27
S
it was be - yond weep - ing.
Mezzo
B♭ Cl.
Vln. I
Vln. II
p
Vla.
pp
Vc.
pp
D.B.
Pno.
pp
Perc.

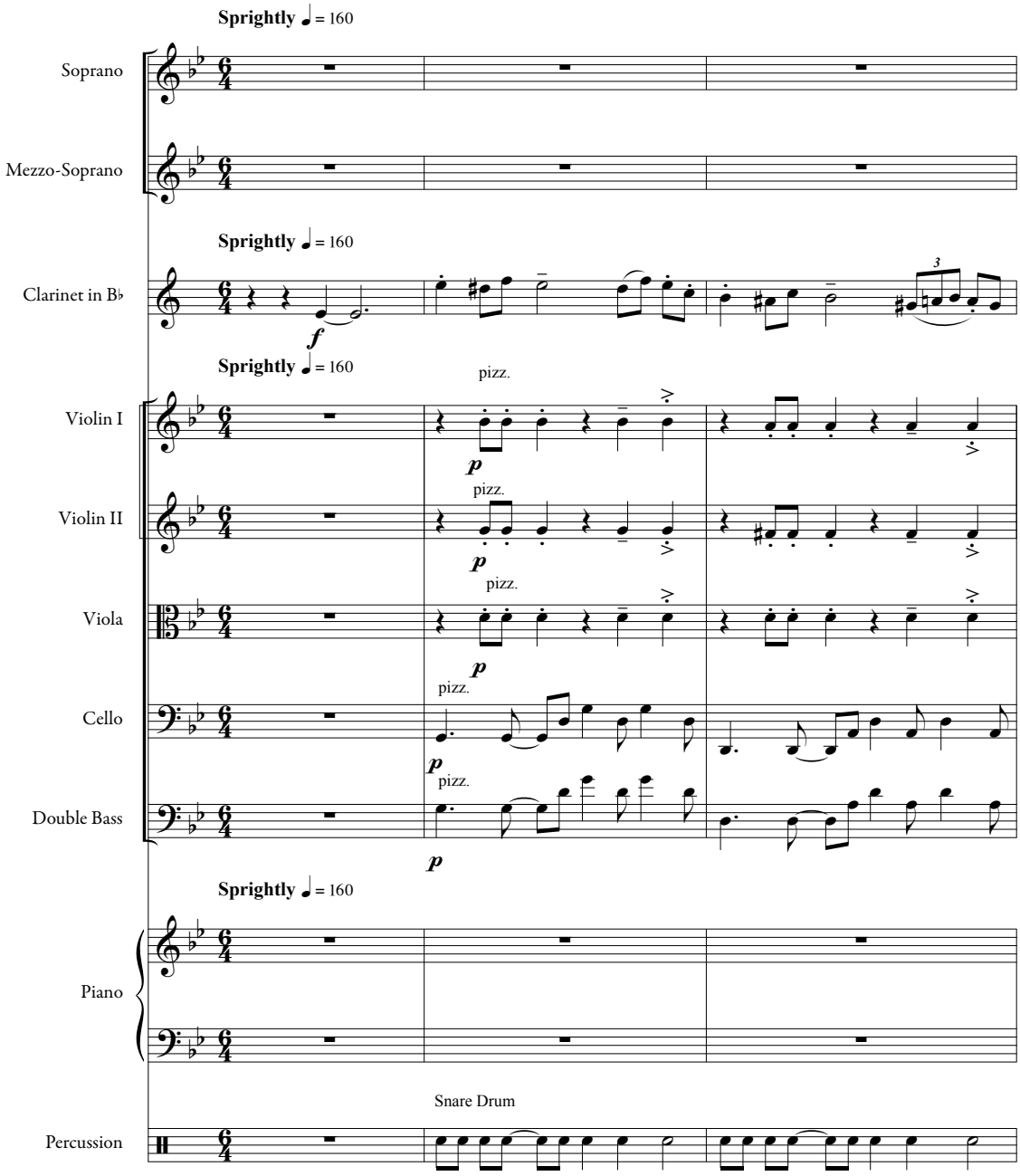

30
p
S
She lay - down with four, a - rose with one.
Mezzo
30
B♭ Cl.
30
Vln. I
p
Vln. II
Vla.
ppp
Vc.
D.B.
30
Pno.
30
Perc.


32
S
How could she get up 3 a - gain,
now know - ing God's
Mezzo
32
B♭ Cl.
32
Vln. I
Vln. II
Vla.
Vc.
D.B.
32
Pno.
32
Perc.

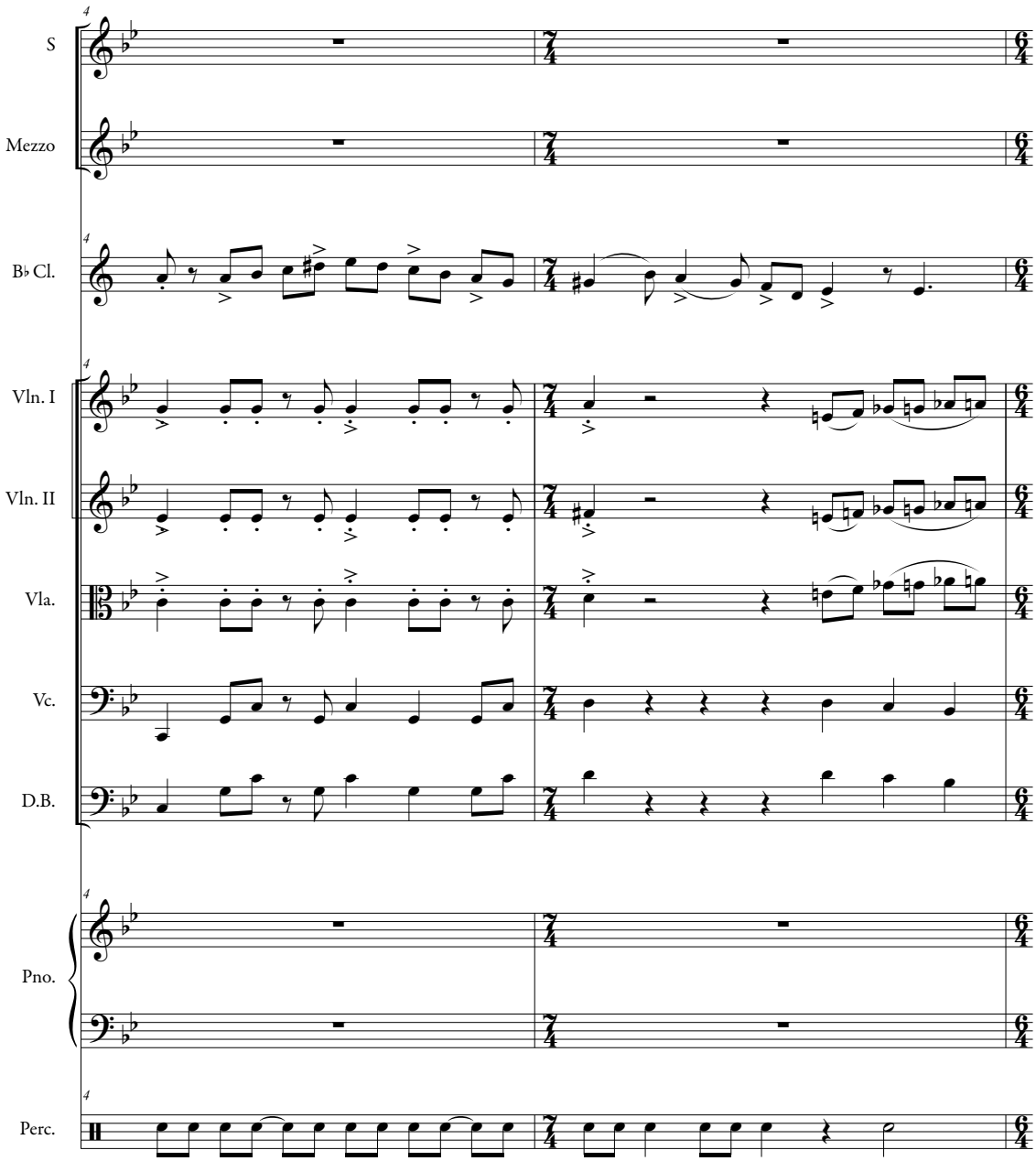

S
cau - sal math - e - mat - ics, the sub - trac - tion that so di - vi - ded
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
ppp
D.B.
Pno.
Perc.

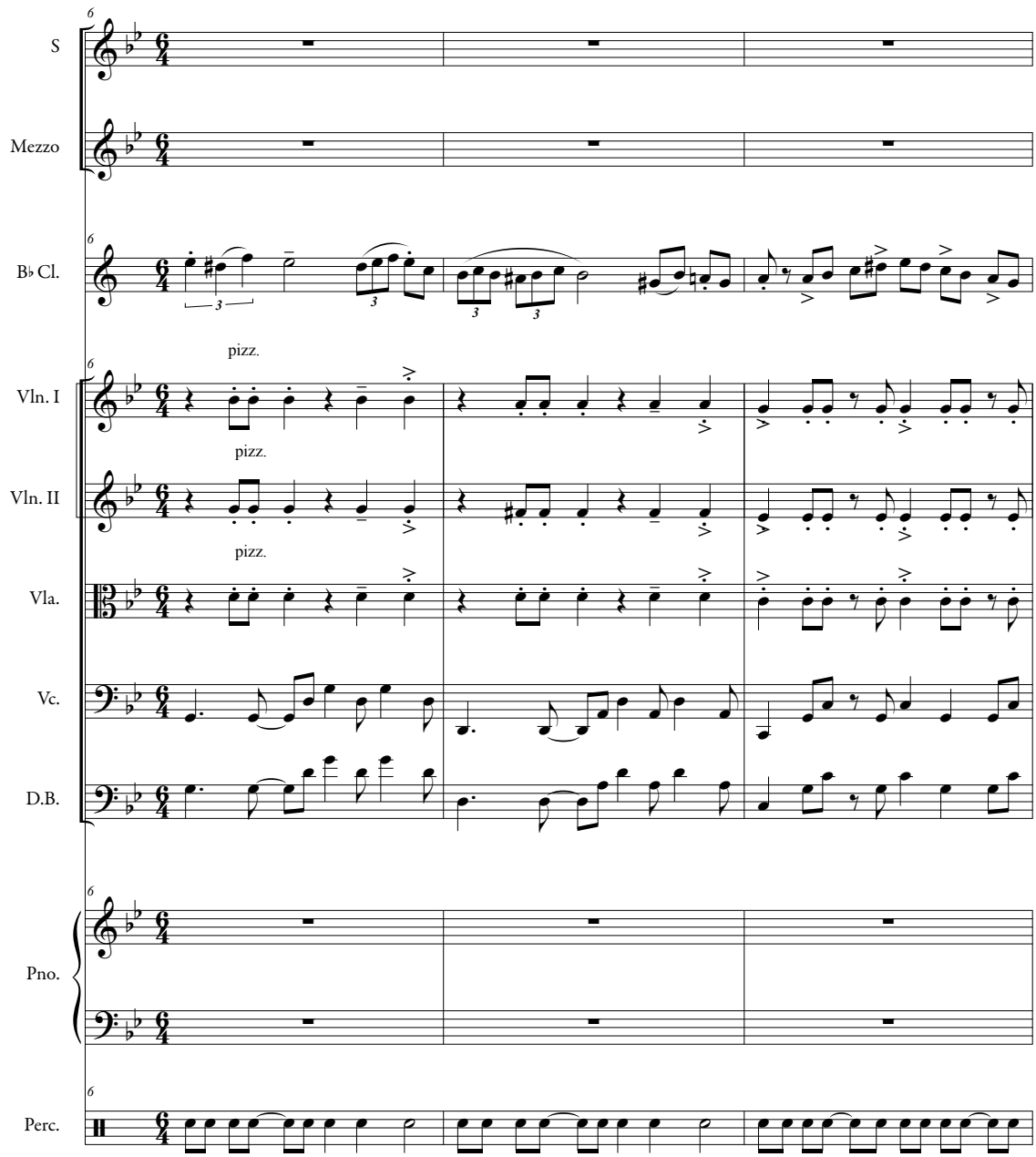

36
S
her un-count-a-ble heart.
Mezzo
B♭ Cl.
Vln. I
ppp
Vln. II
Vla.
Vc.
D.B.
Pno.
ppp
Perc.

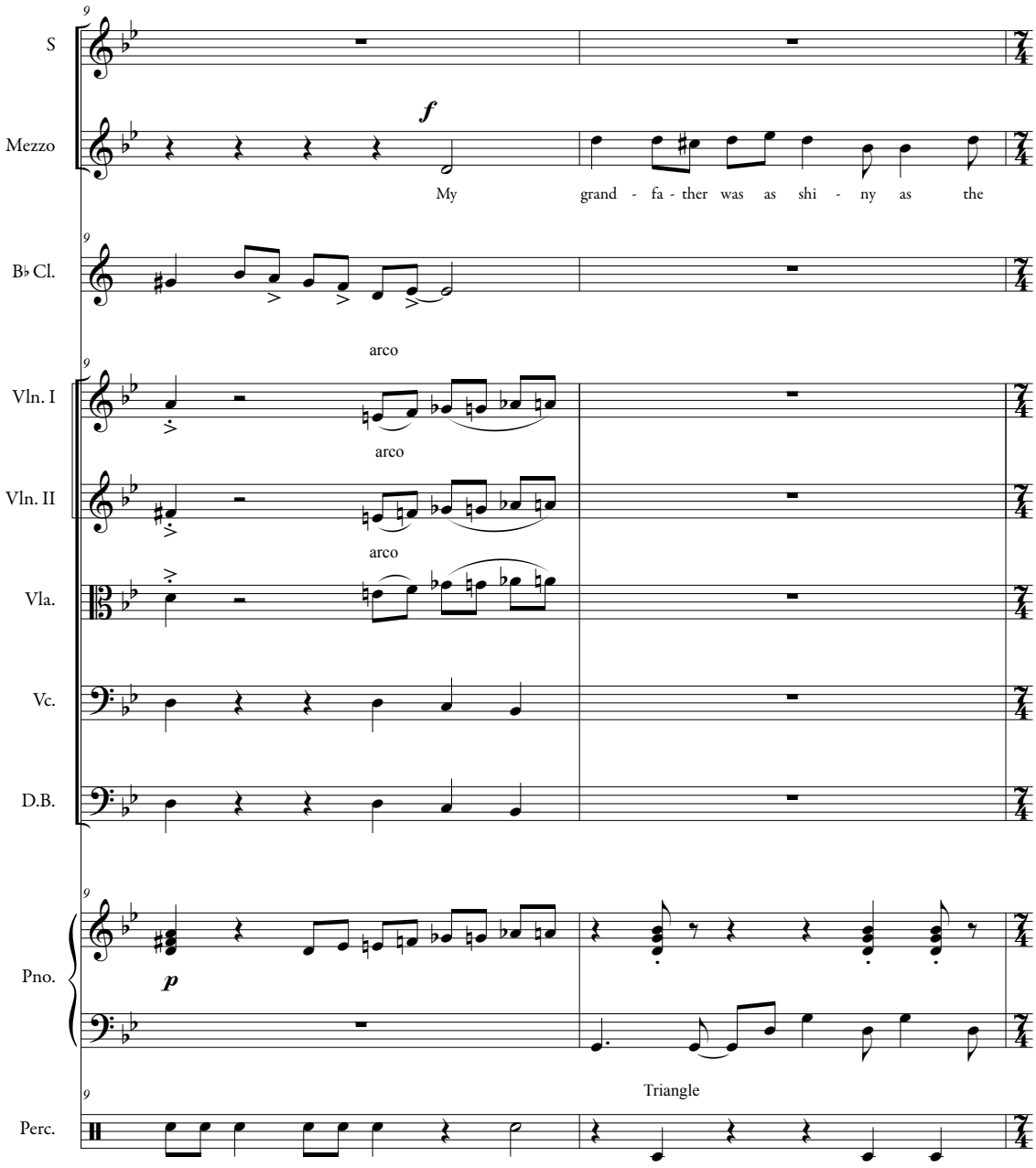
7. Bottle

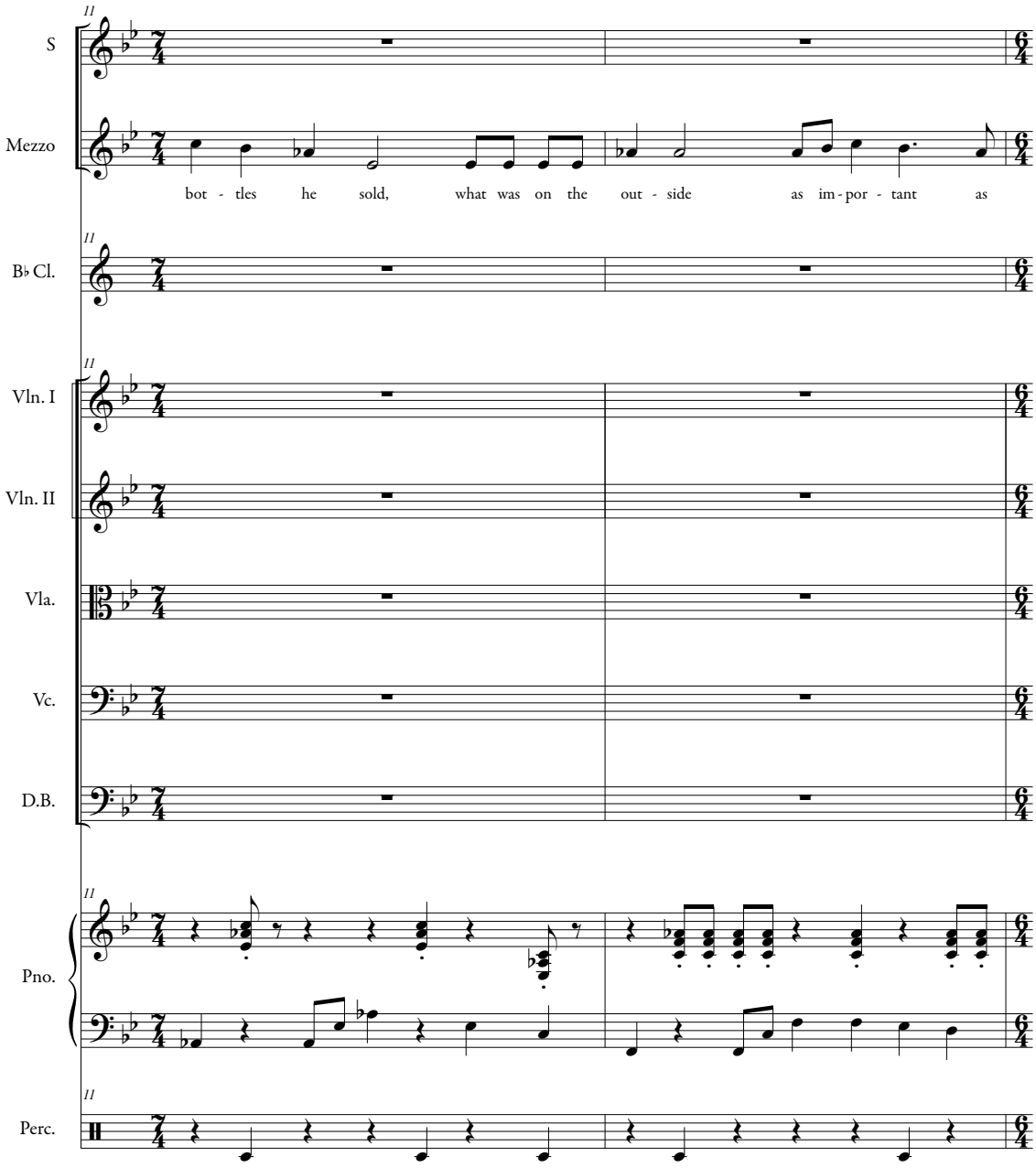


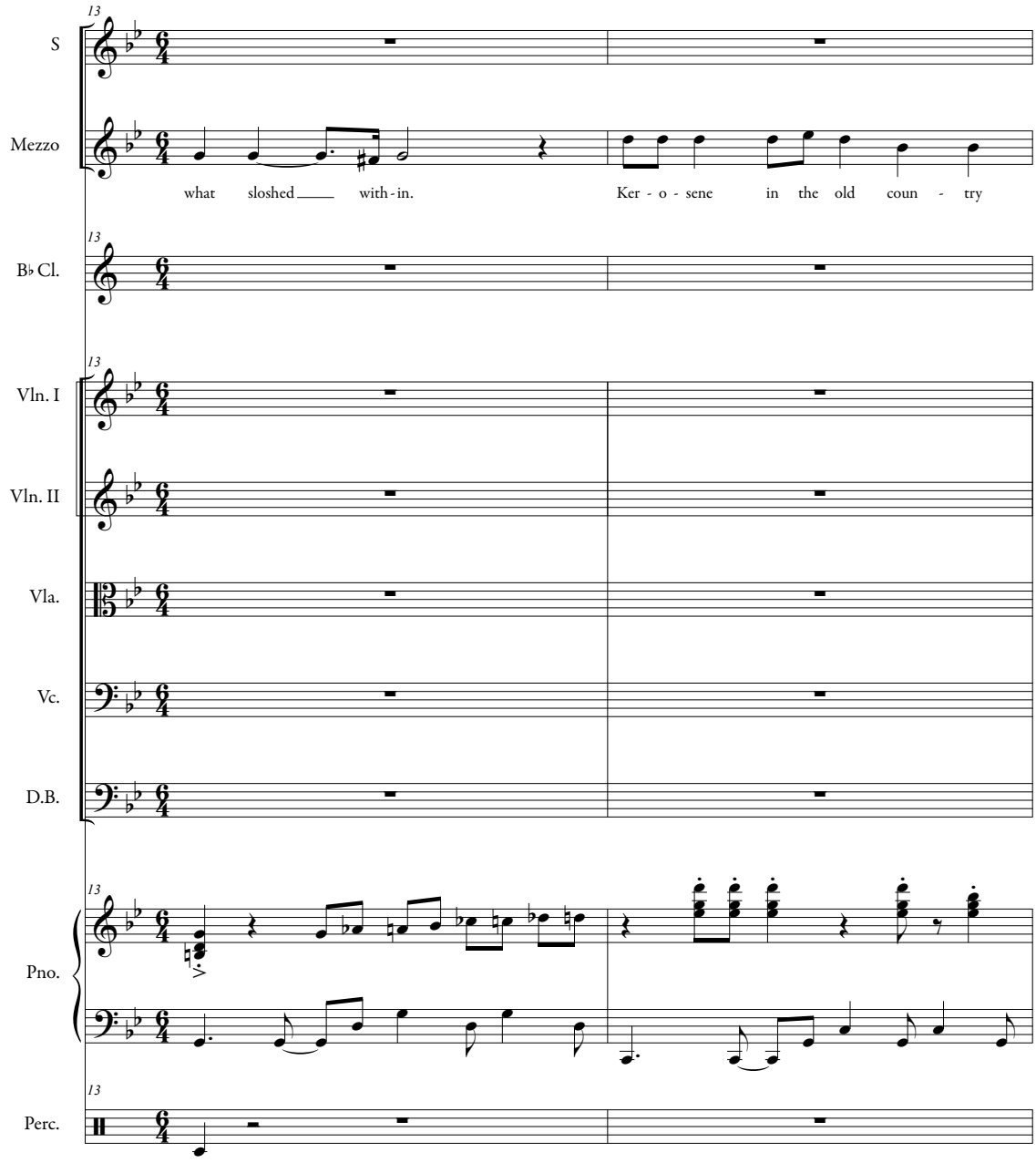
© 2014

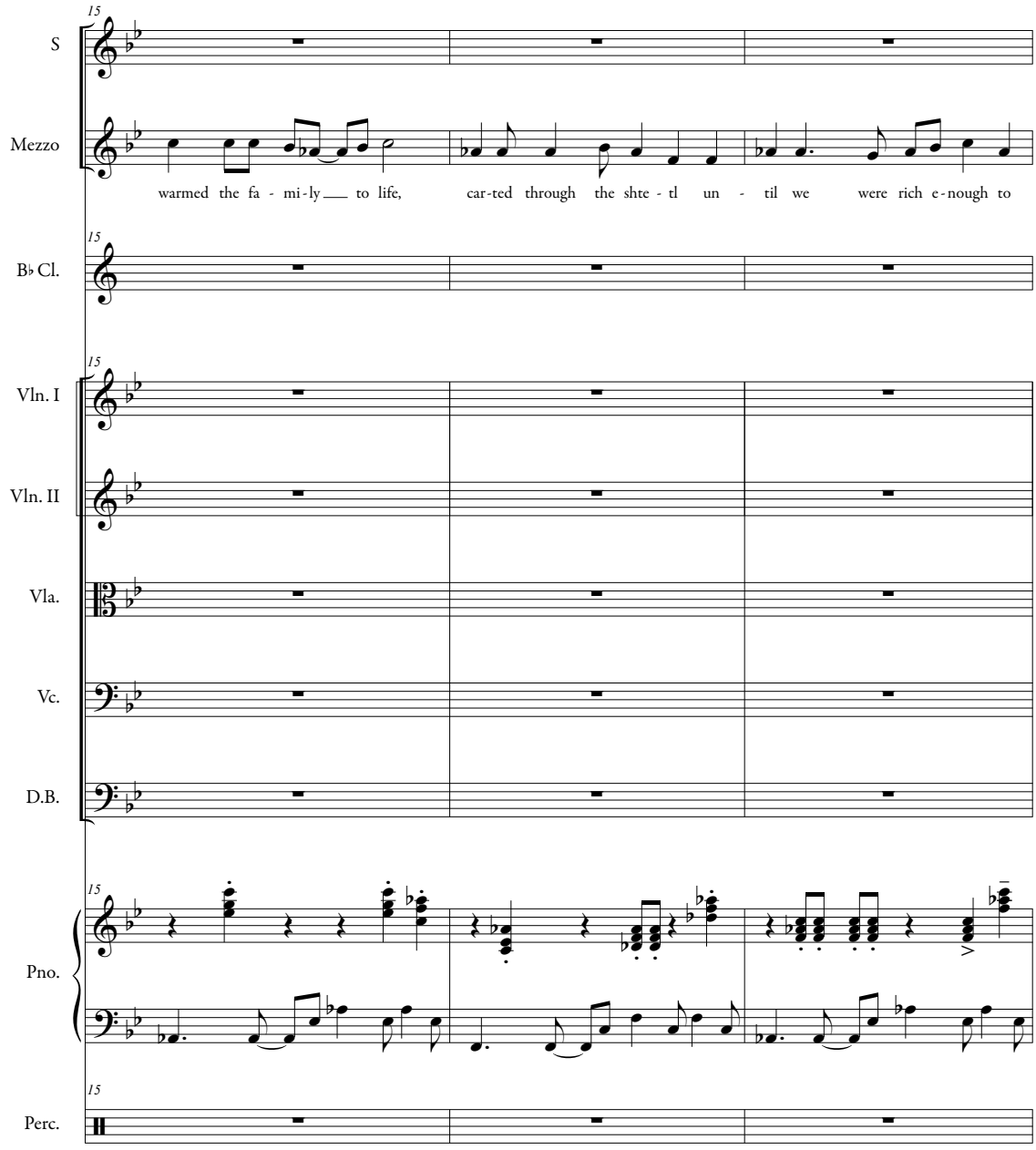

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

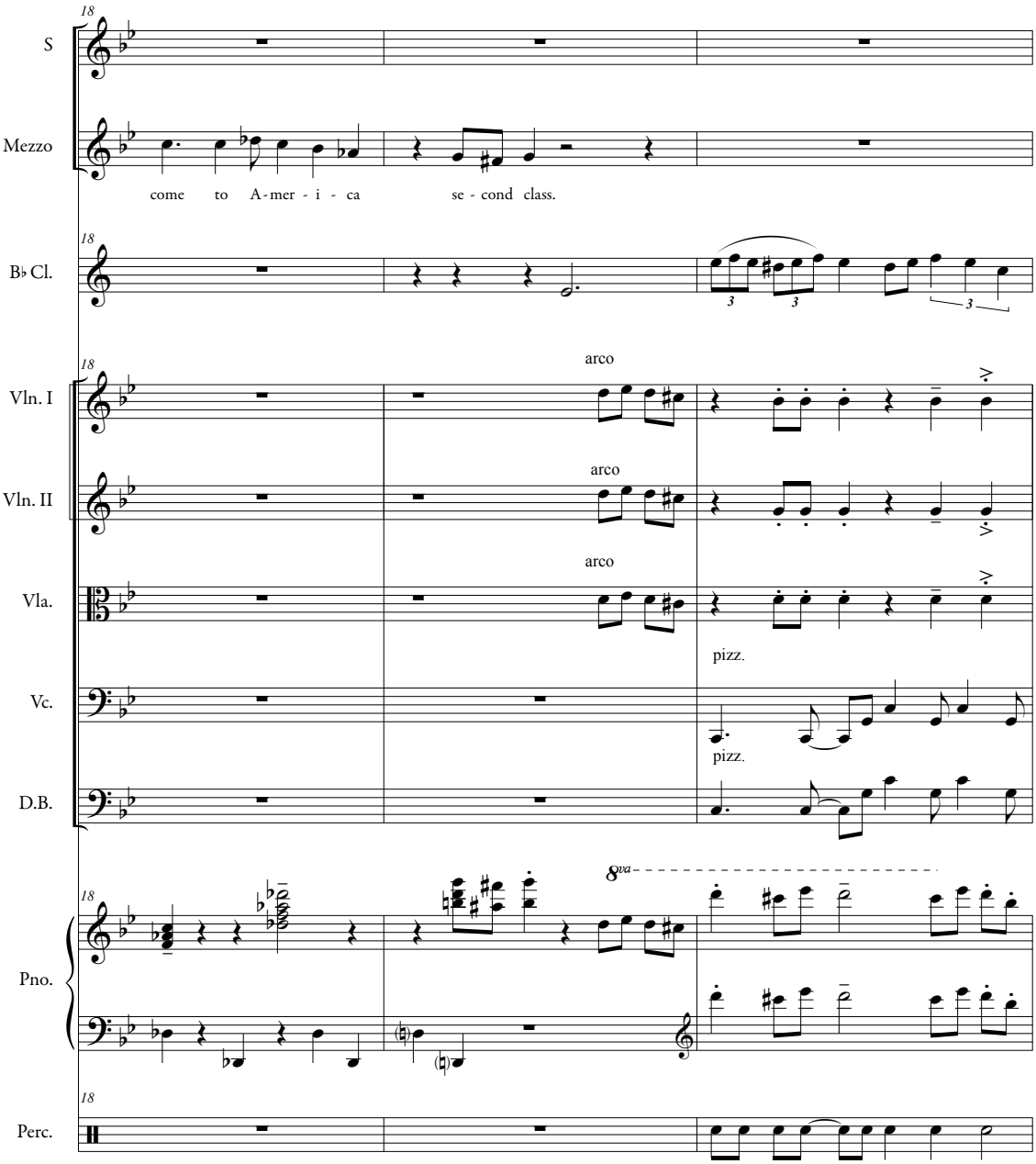

S
Mezzo
B♭ Cl.
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
D.B.
Pno.
Perc.

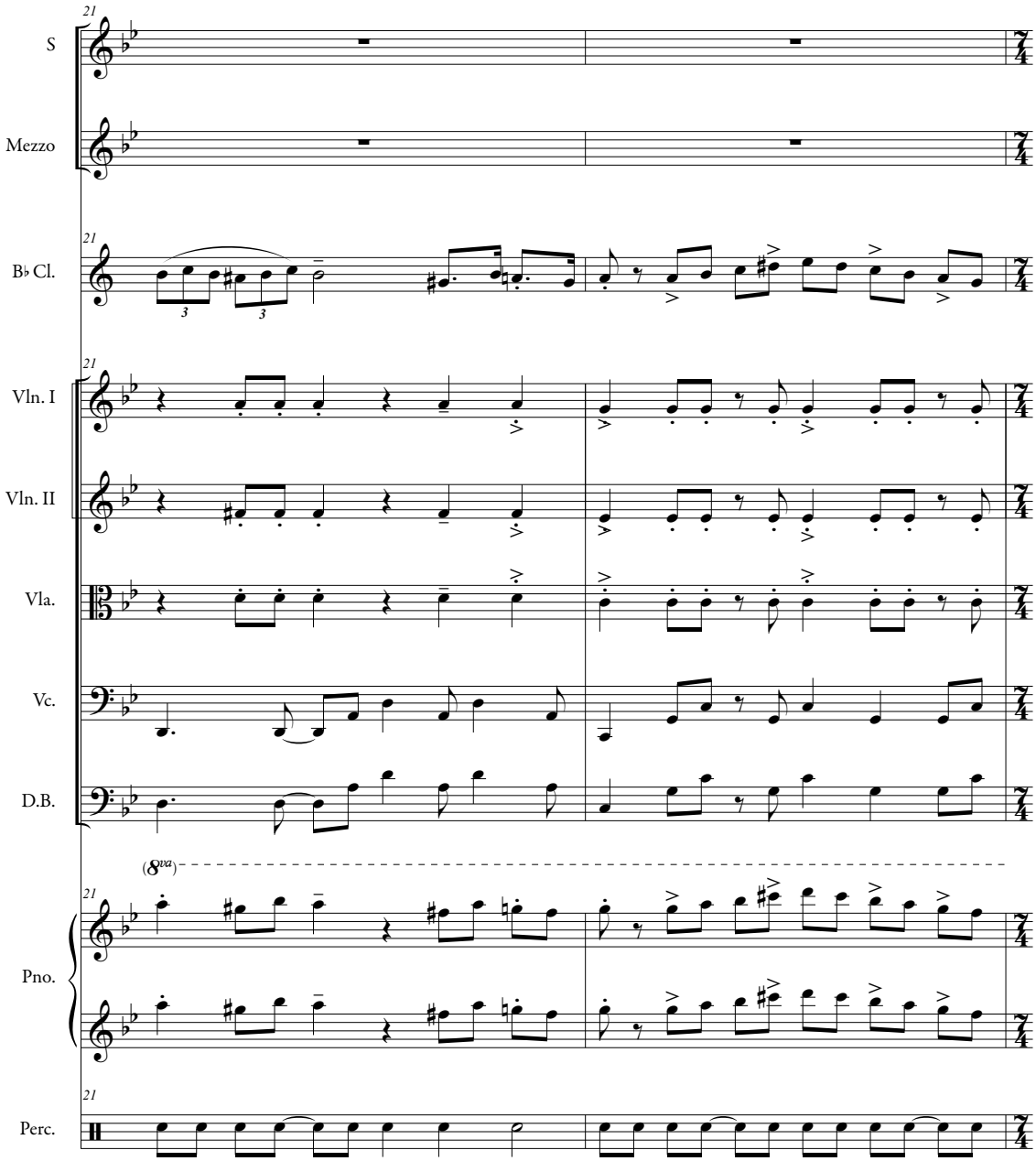

S
Mezzo
f
My grand - fa - ther was as shi - ny as the
B♭ Cl.
arco
Vln. I
arco
Vln. II
arco
Vla.
Vc.
D.B.
Pno.
p
Triangle
Perc.

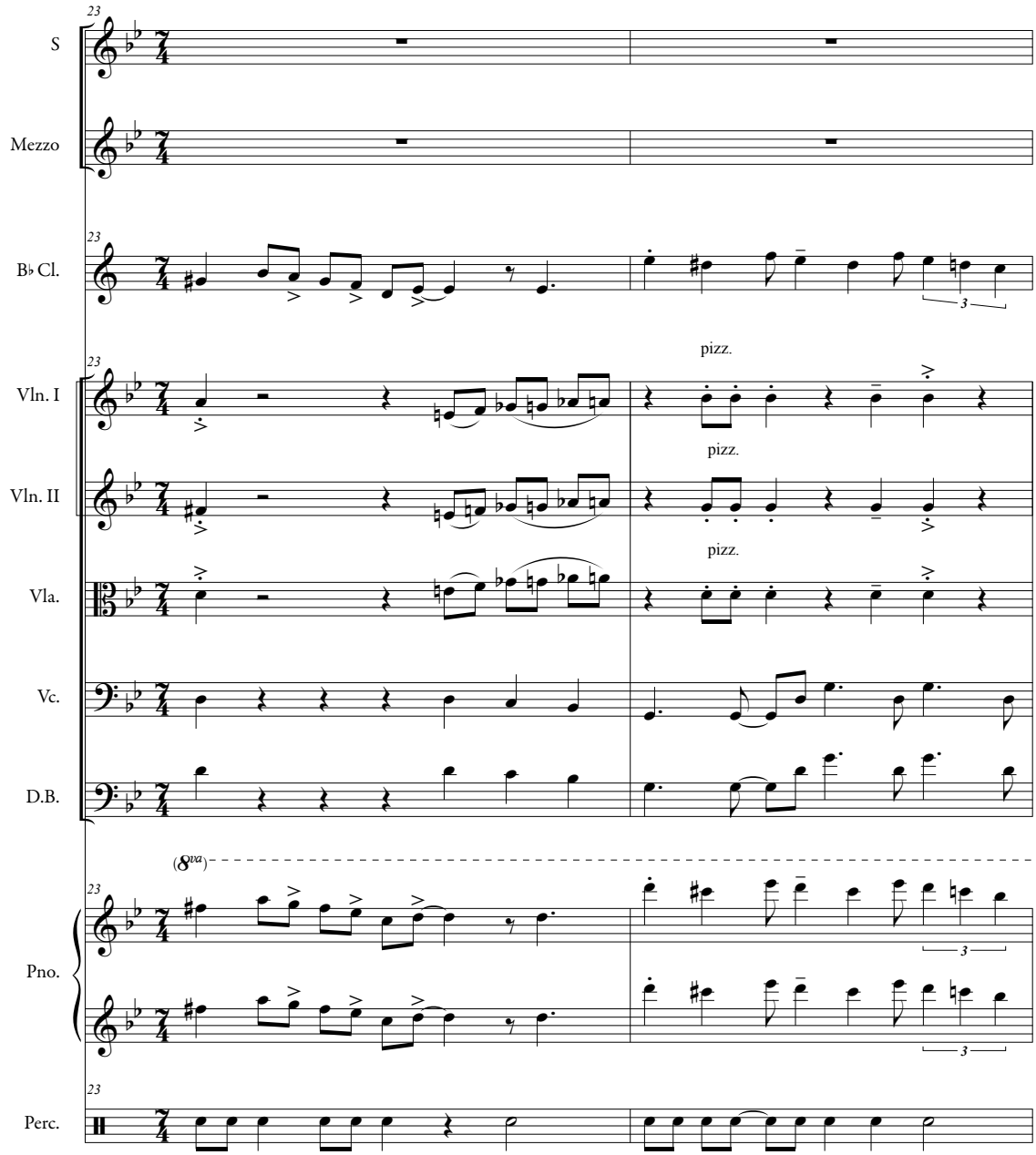

S
Mezzo
bot - tles he sold, what was on the out - side as im - por - tant as
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

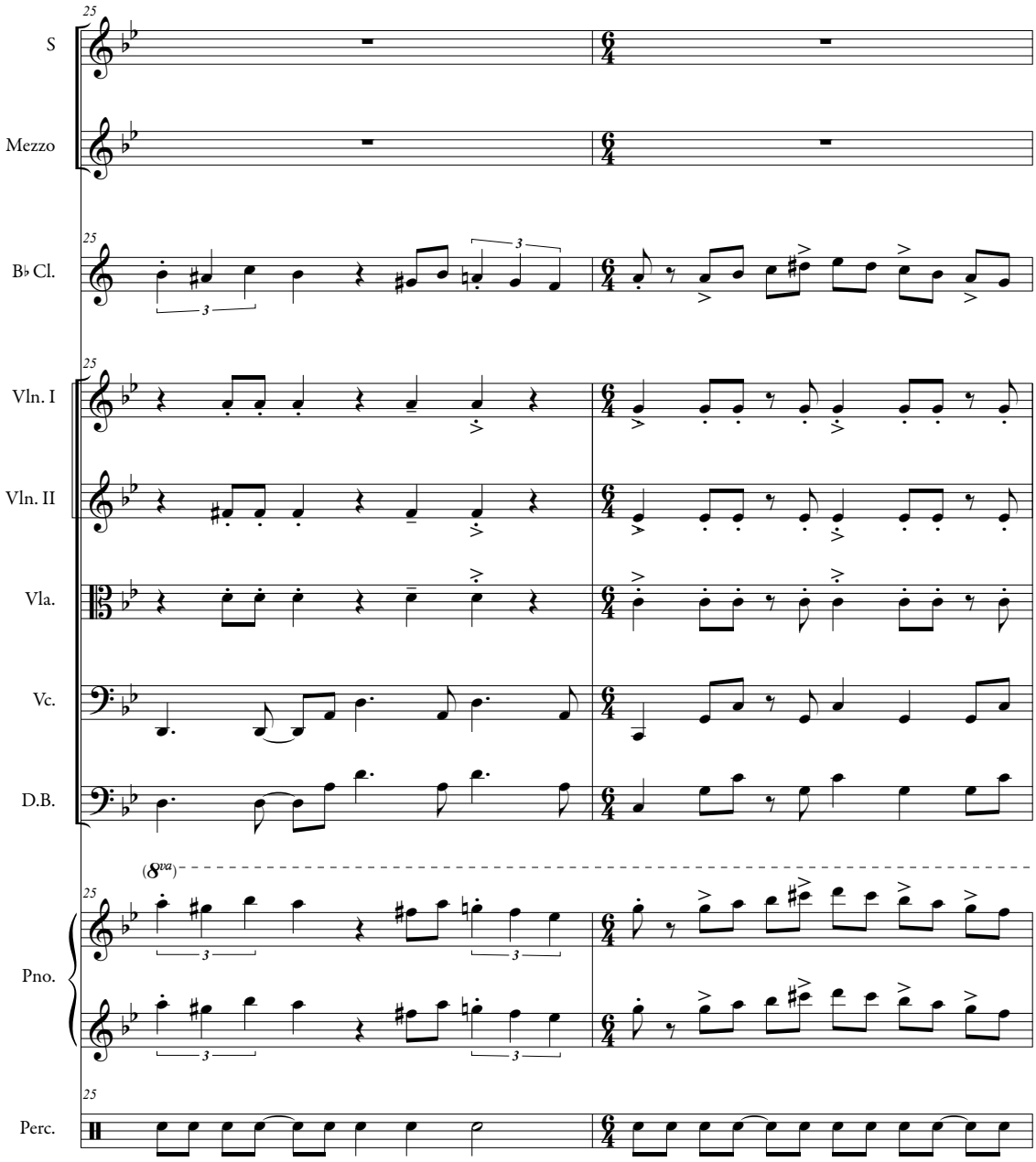

13
S
Mezzo
what sloshed with-in.
Ker - o - sene in the old coun - try
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

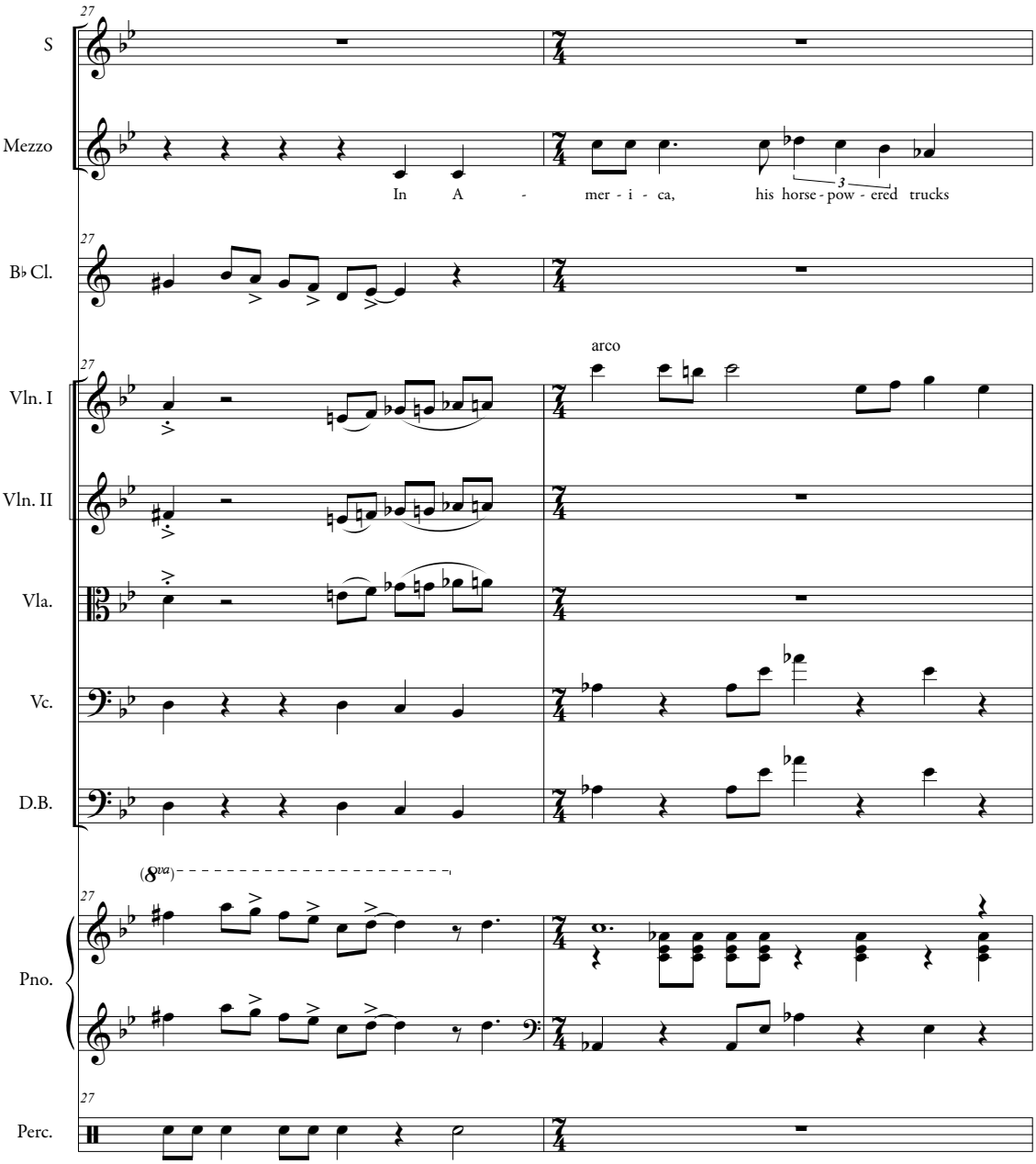

15
S
Mezzo
warmed the fa - mi-ly to life,
car-ted through the shte - tl un - til we were rich e-nough to
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

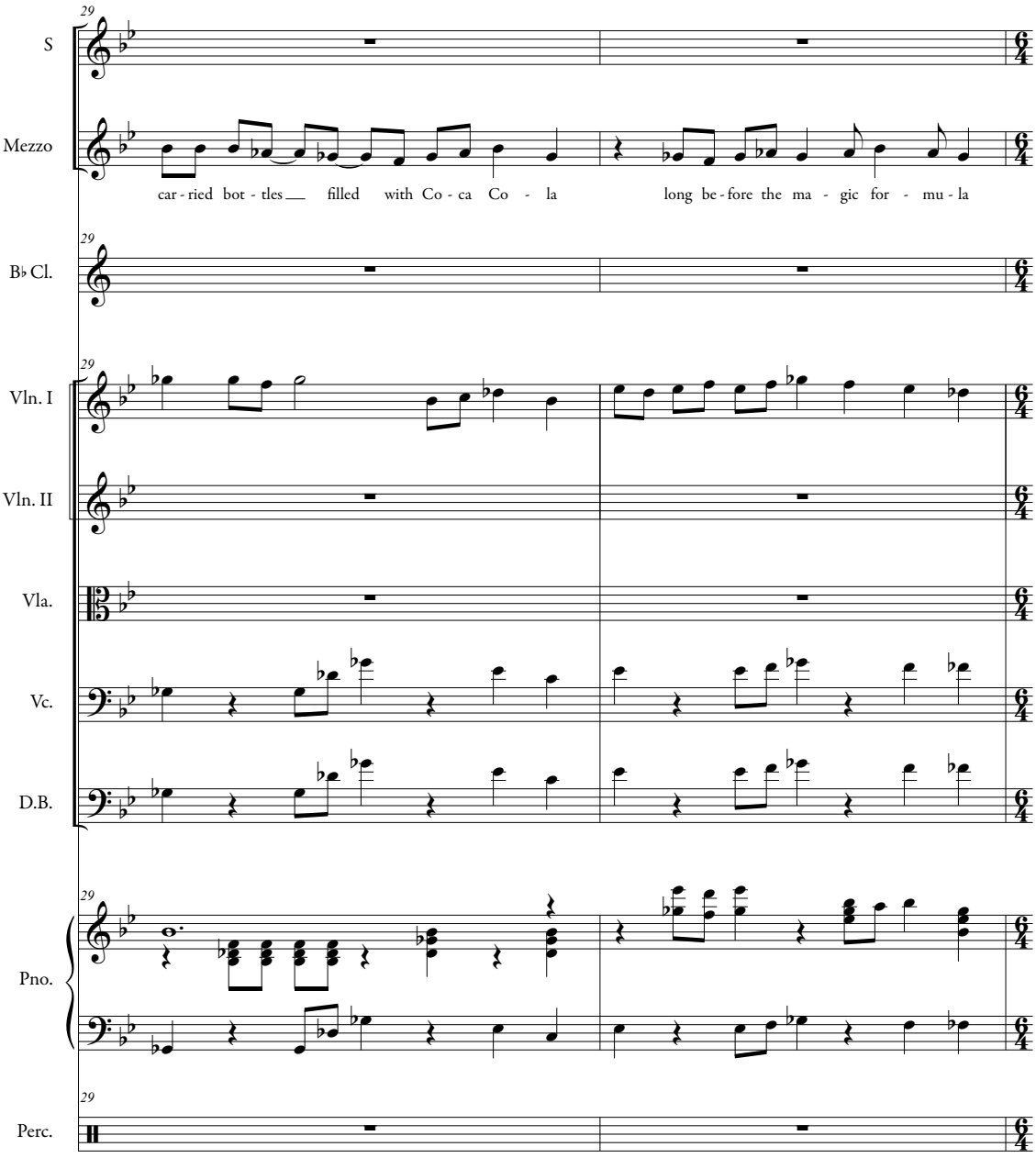

18
S
Mezzo
come to A-mer-i-ca se-cond class.
B♭ Cl.
arco
Vln. I
arco
Vln. II
arco
Vla.
pizz.
Vc.
pizz.
D.B.
8va
Pno.
Perc.

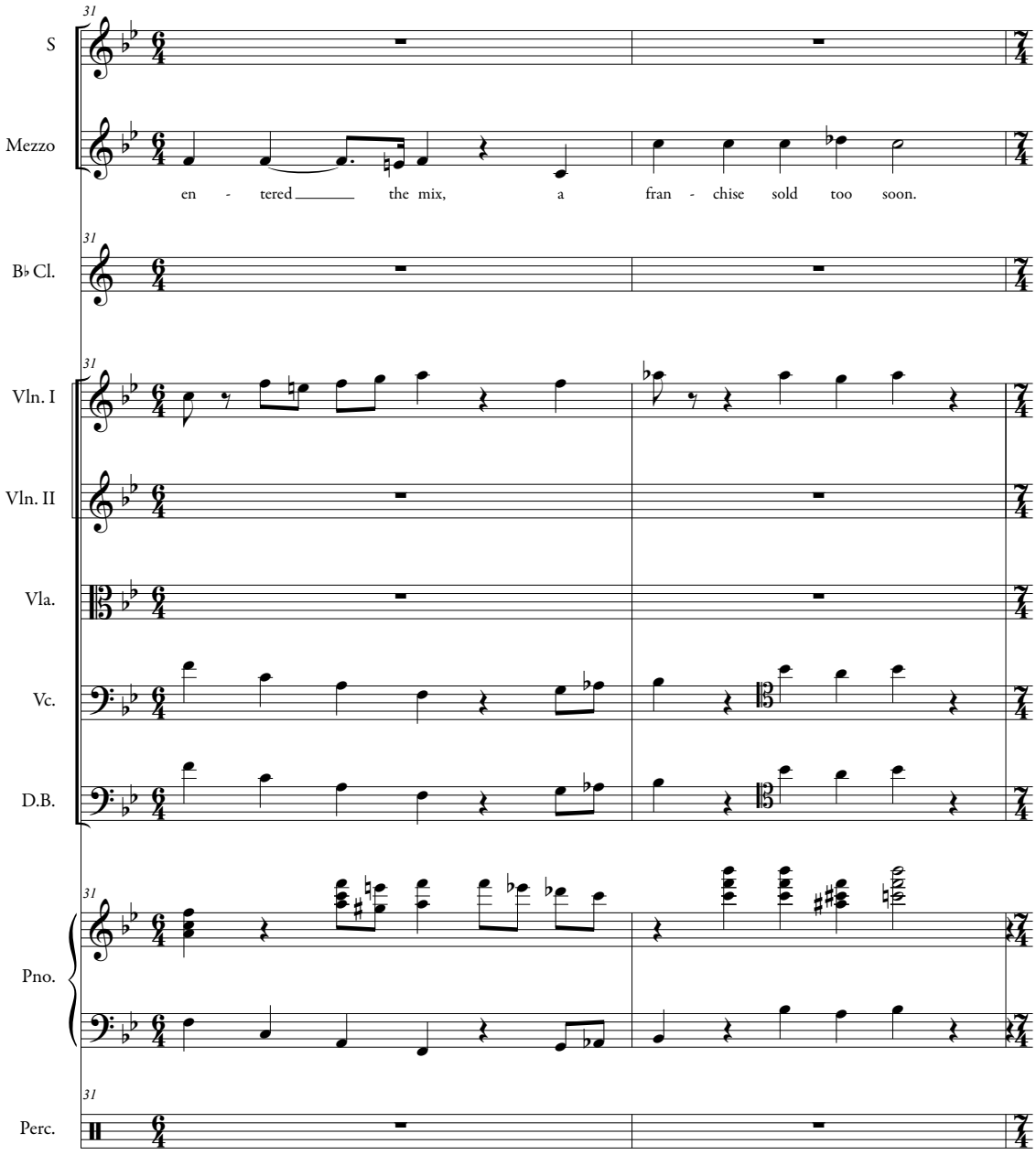

21
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(8va)
Pno.
Perc.

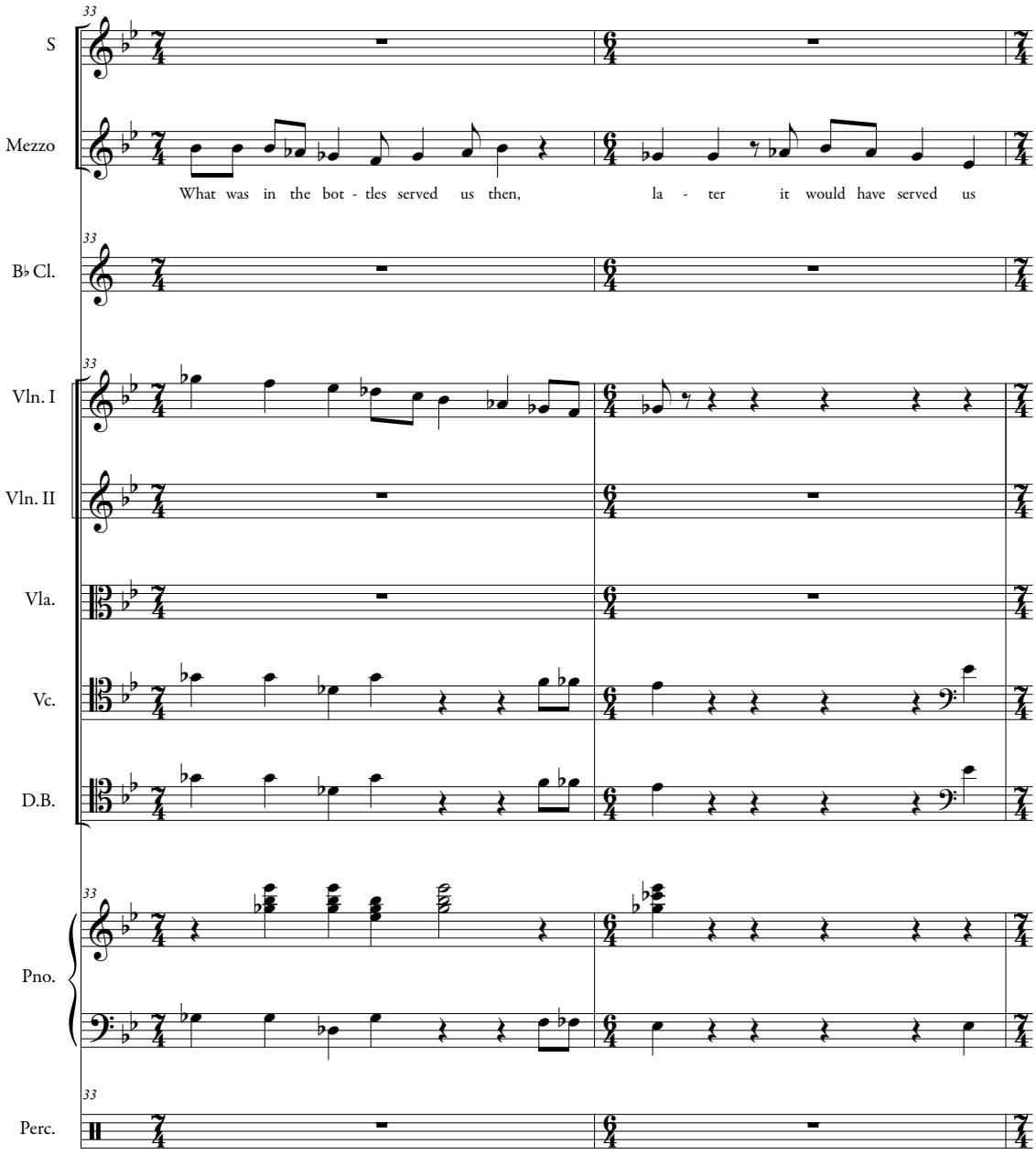

23
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
pizz.
pizz.
pizz.
(8va)
3

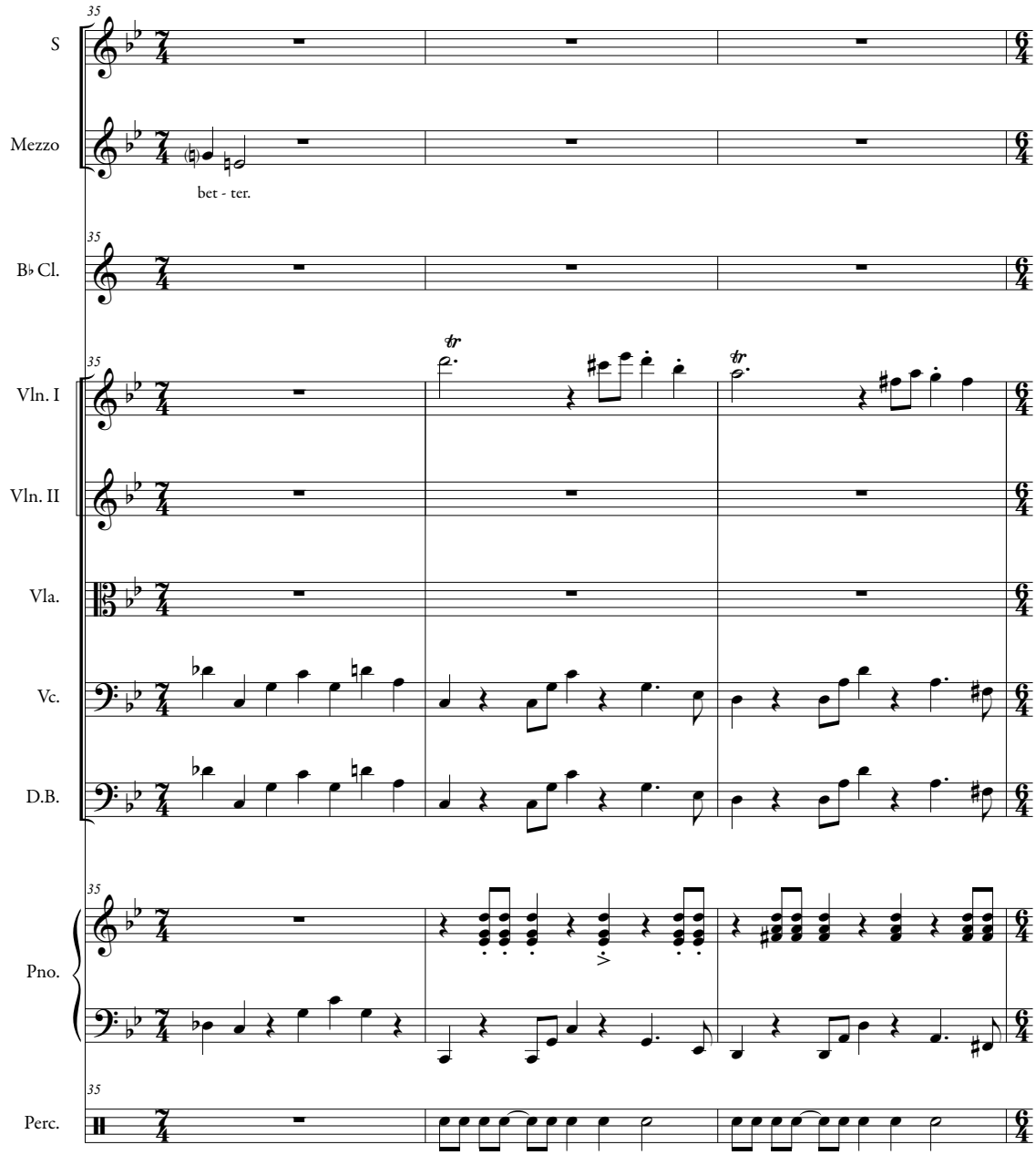

25
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(8va)
Pno.
Perc.

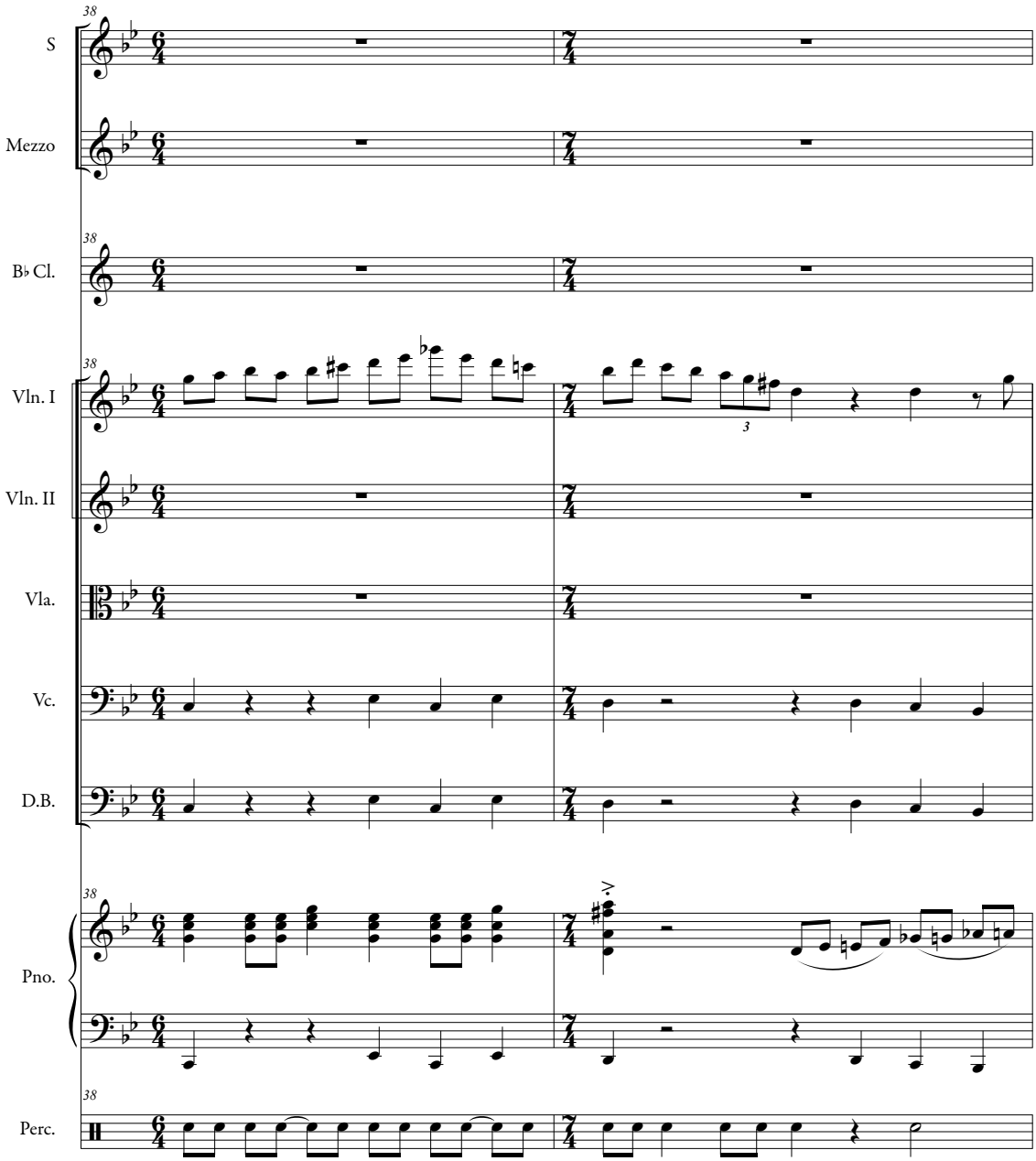

27
S
Mezzo
In A - mer - i - ca, his horse - pow - ered trucks
B♭ Cl.
arco
Vln. I
Vln. II
Vla.
Vc.
D.B.
(8va)
Pno.
Perc.

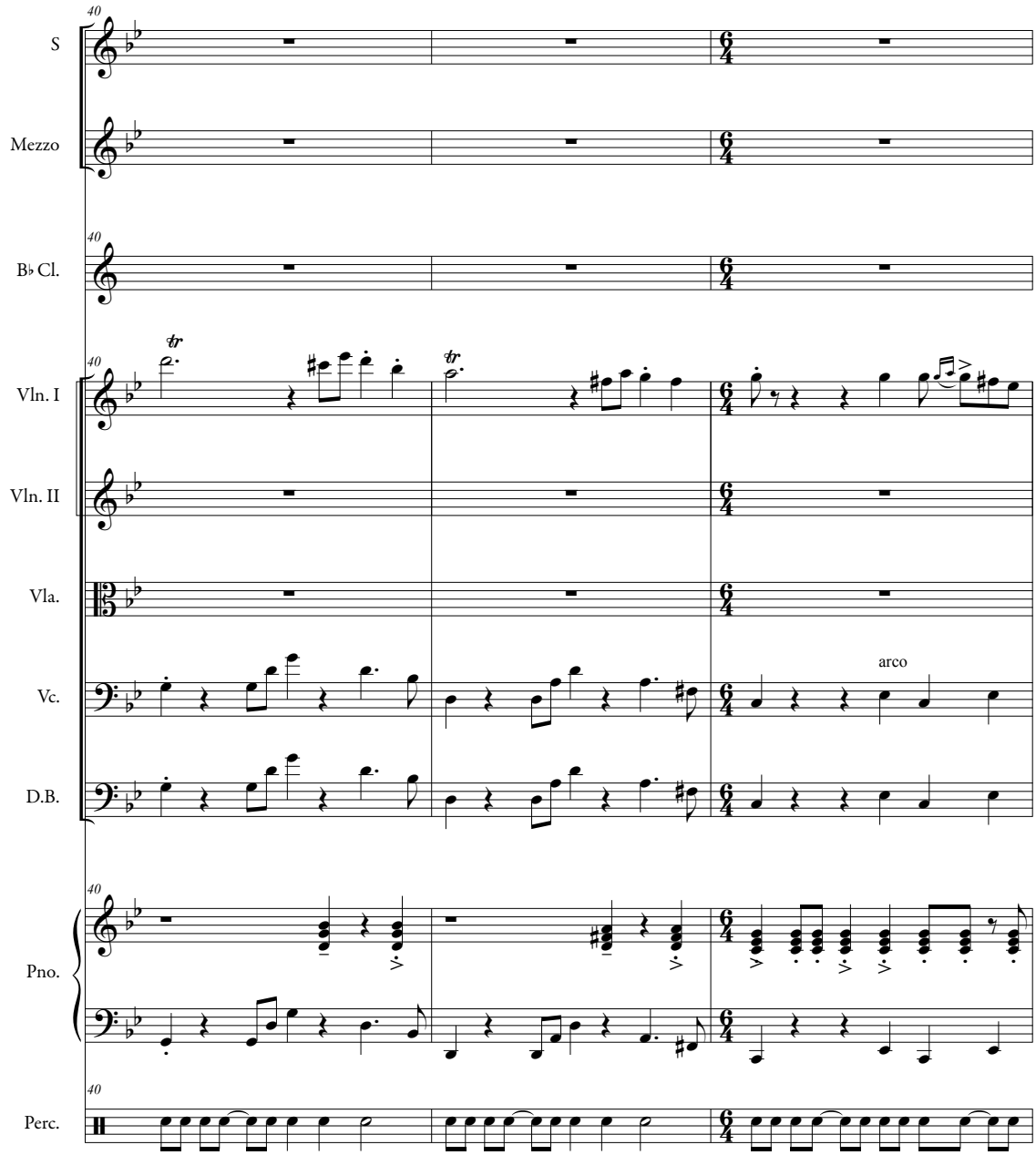

29
S
Mezzo
car - ried bot - tles filled with Co - ca Co - la
long be - fore the ma - gic for - mu - la
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

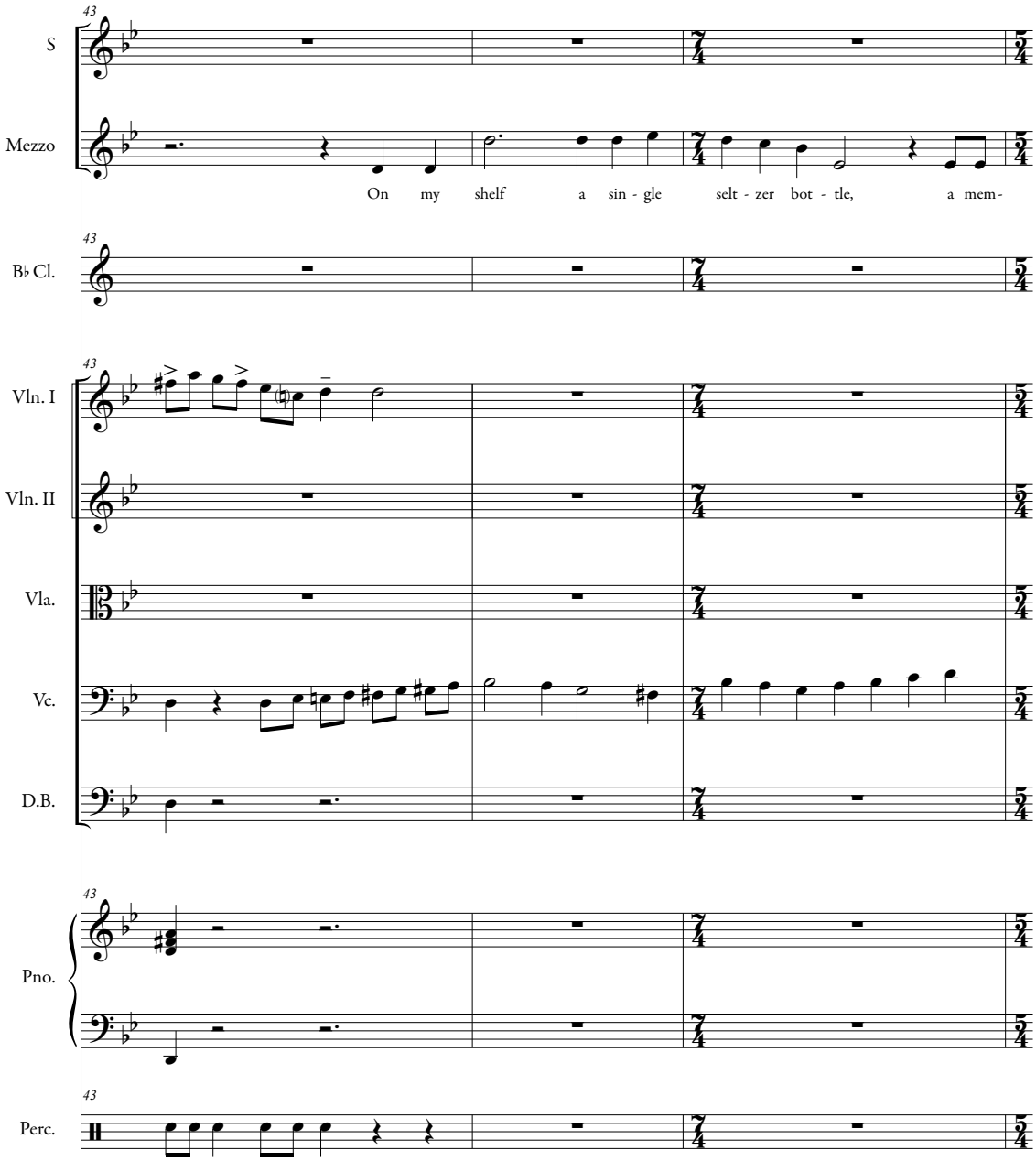

31
S
Mezzo
en - tered the mix, a fran - chise sold too soon.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

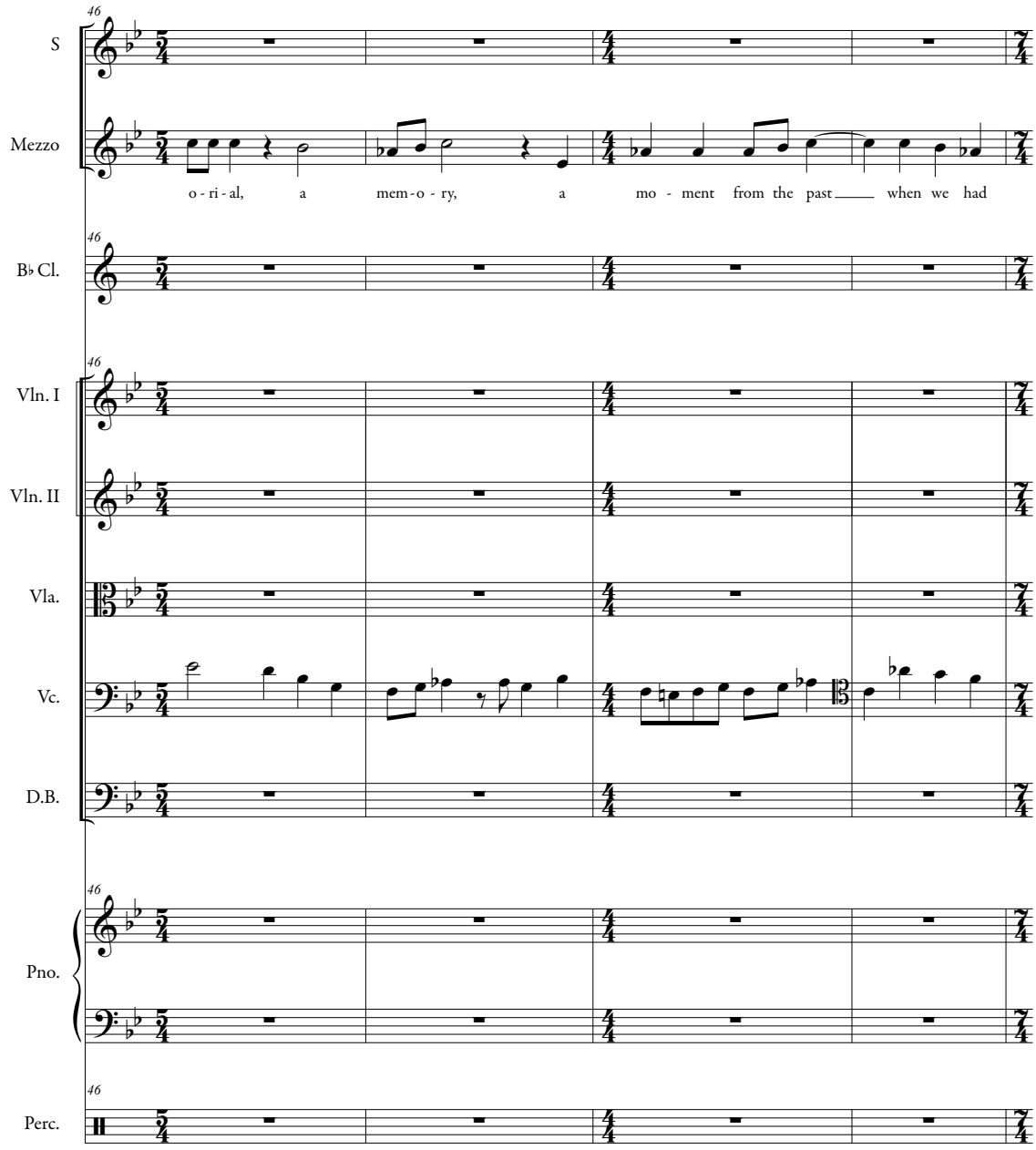

33
S
Mezzo
What was in the bot - tles served us then, la - ter it would have served us
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

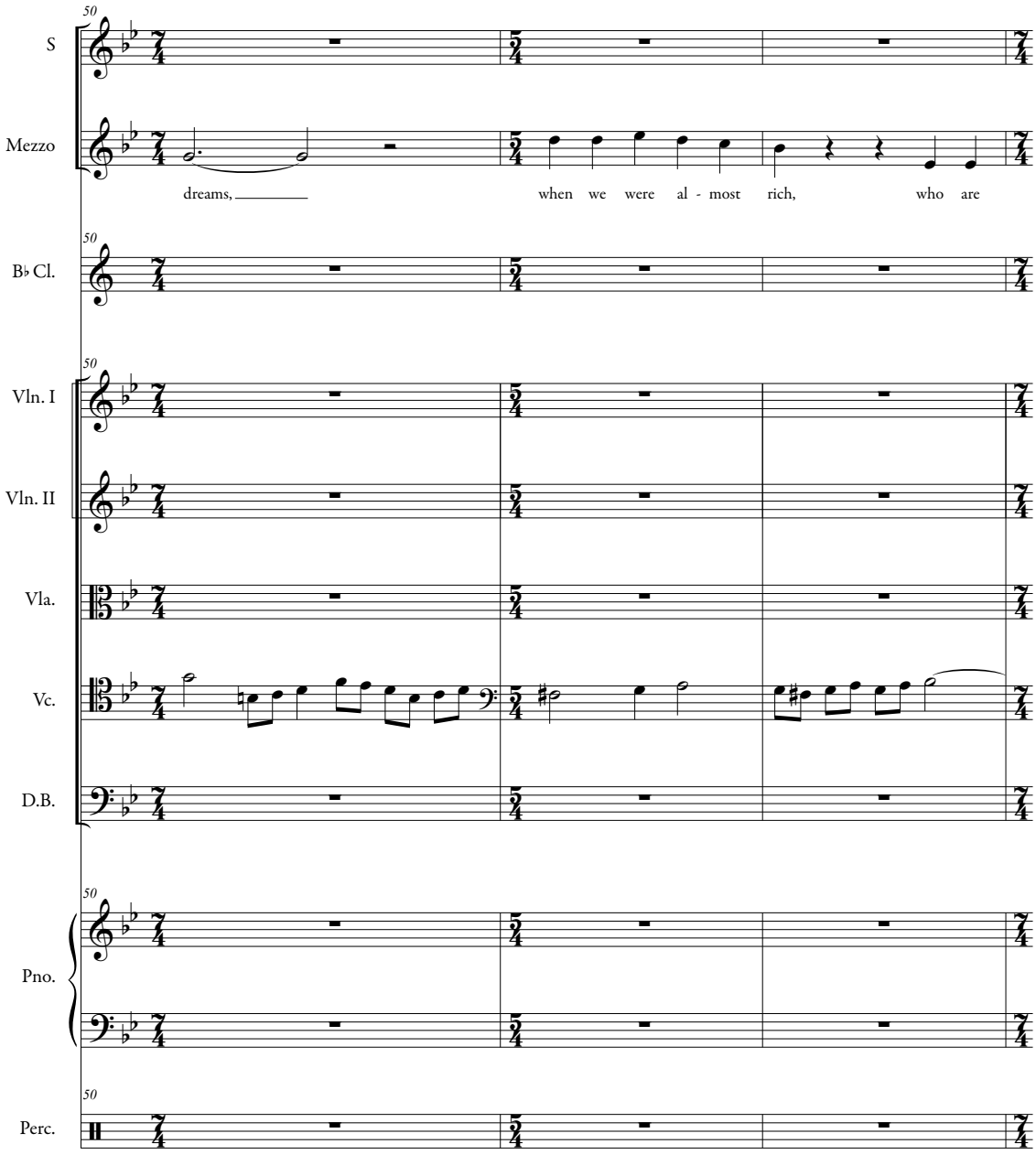

35
S
Mezzo
bet - ter.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

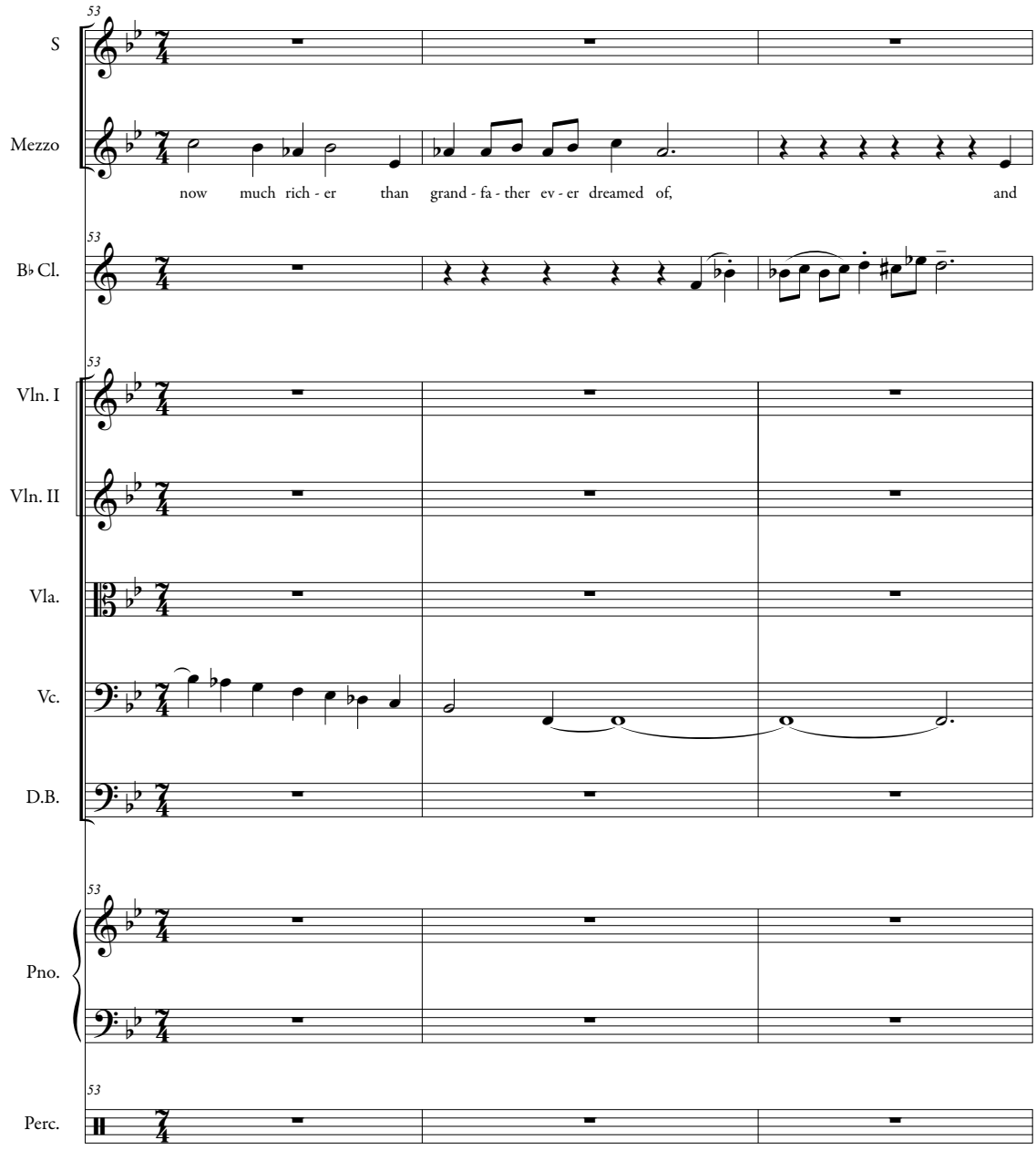

38
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
3

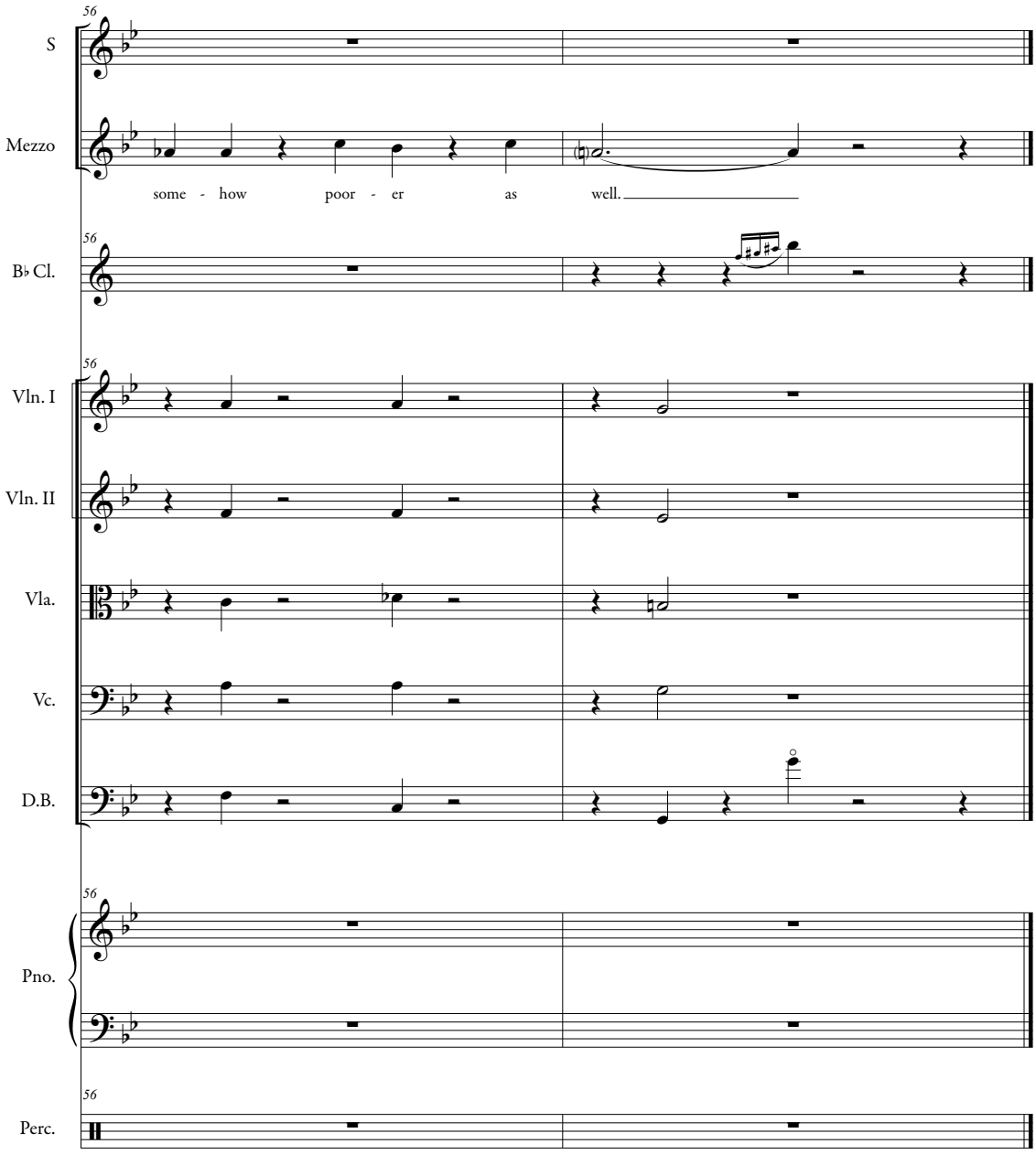

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
arco


43
S
Mezzo
On my shelf a sin - gle selt - zer bot - tle, a mem-
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

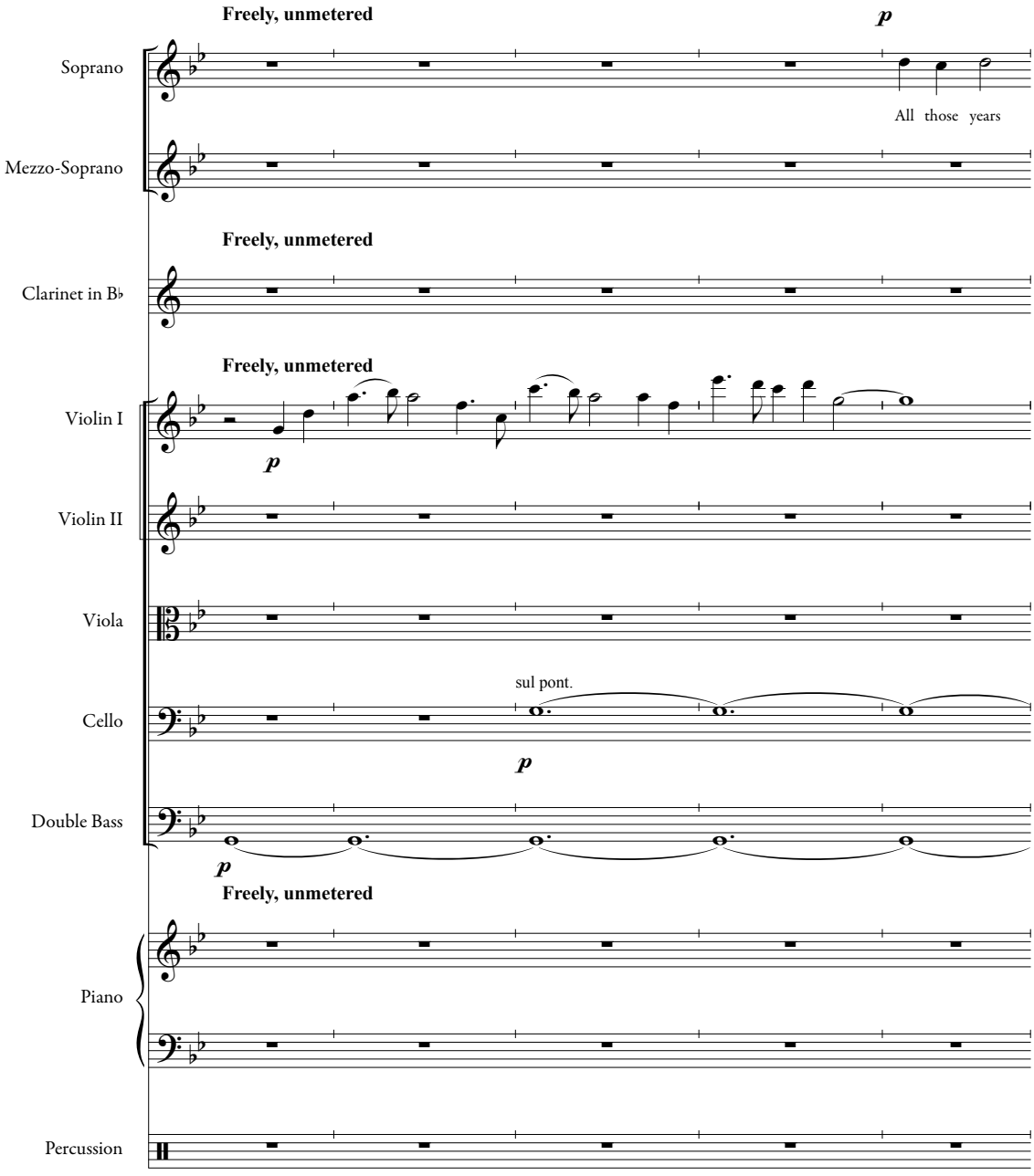

46
S
Mezzo
o - ri - al, a mem - o - ry, a mo - ment from the past when we had
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


50
S
Mezzo
dreams,
when we were al - most rich, who are
50
B♭ Cl.
50
Vln. I
Vln. II
Vla.
Vc.
D.B.
50
Pno.
50
Perc.


53
S
Mezzo
now much rich - er than grand - fa - ther ev - er dreamed of, and
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

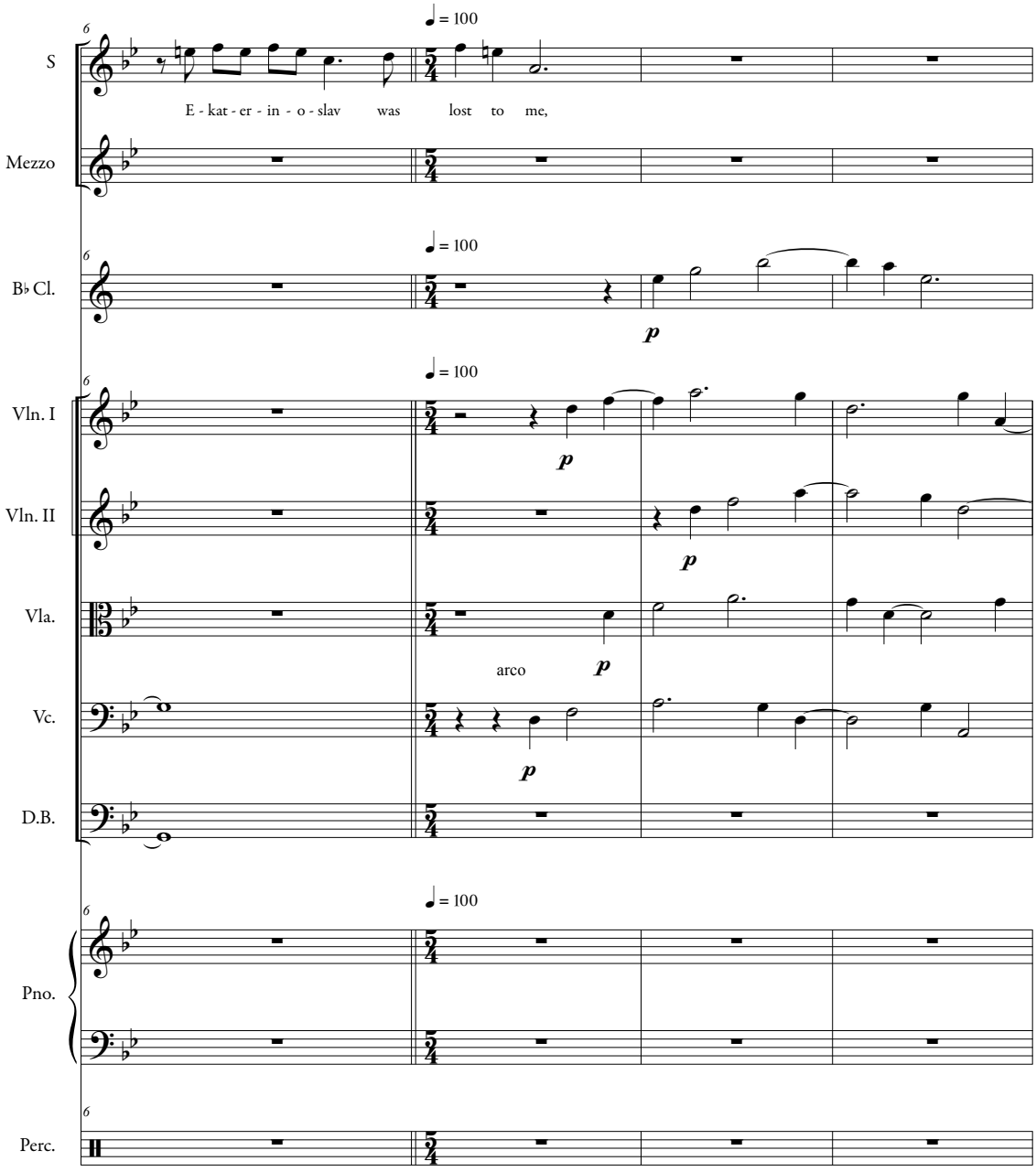

56
S
Mezzo
some - how poor - er as well.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

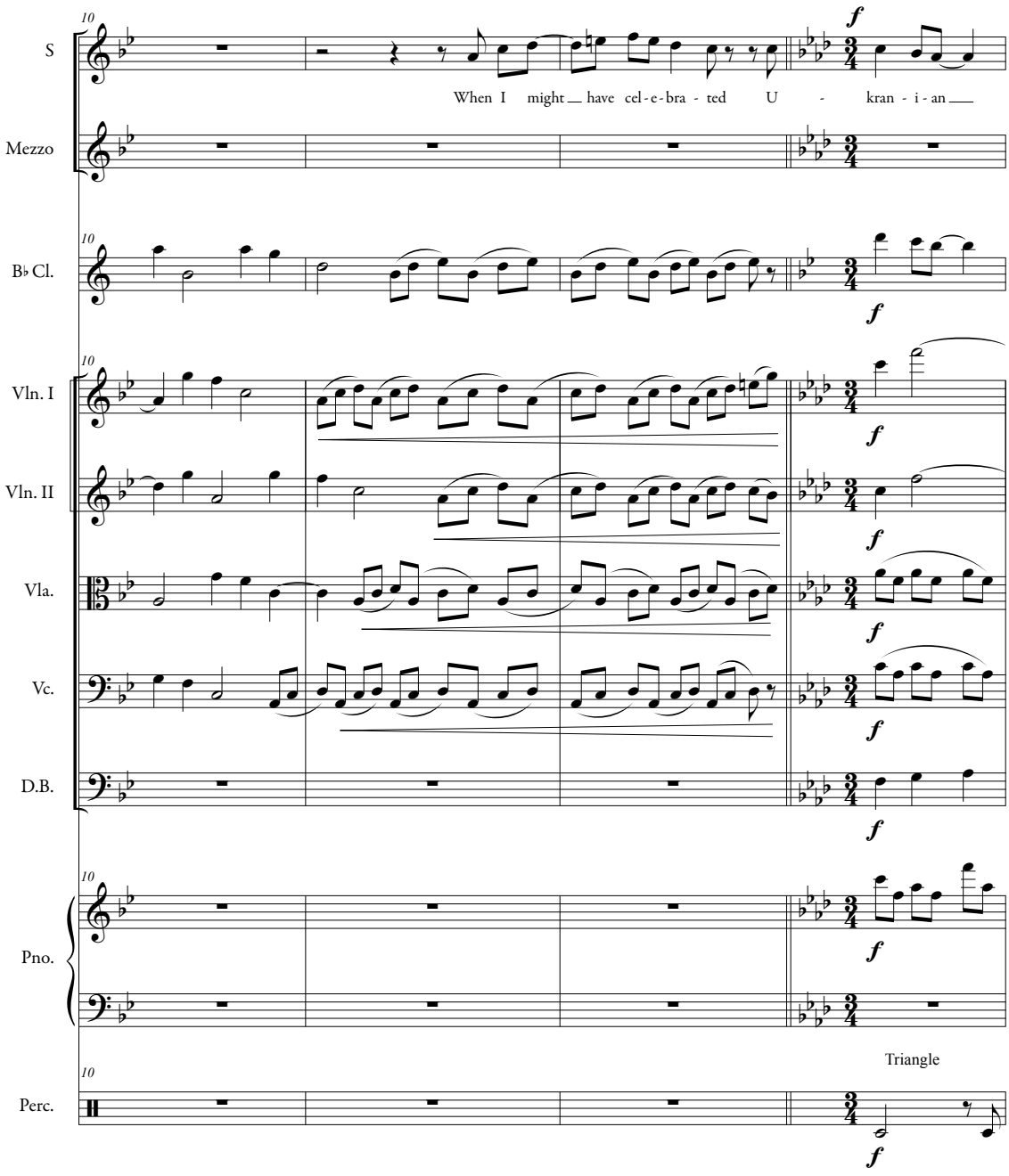
8. Round Frame (II)

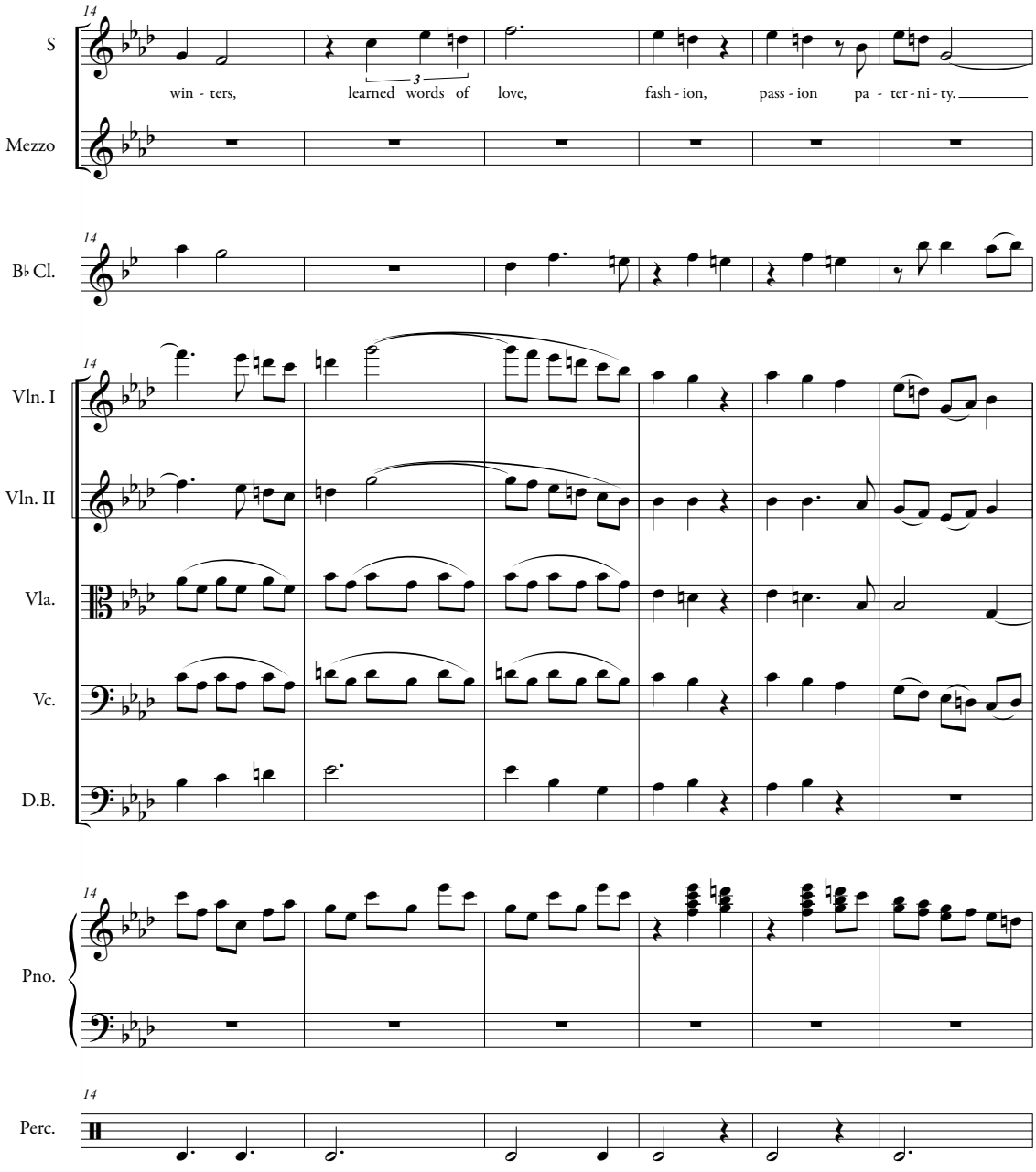


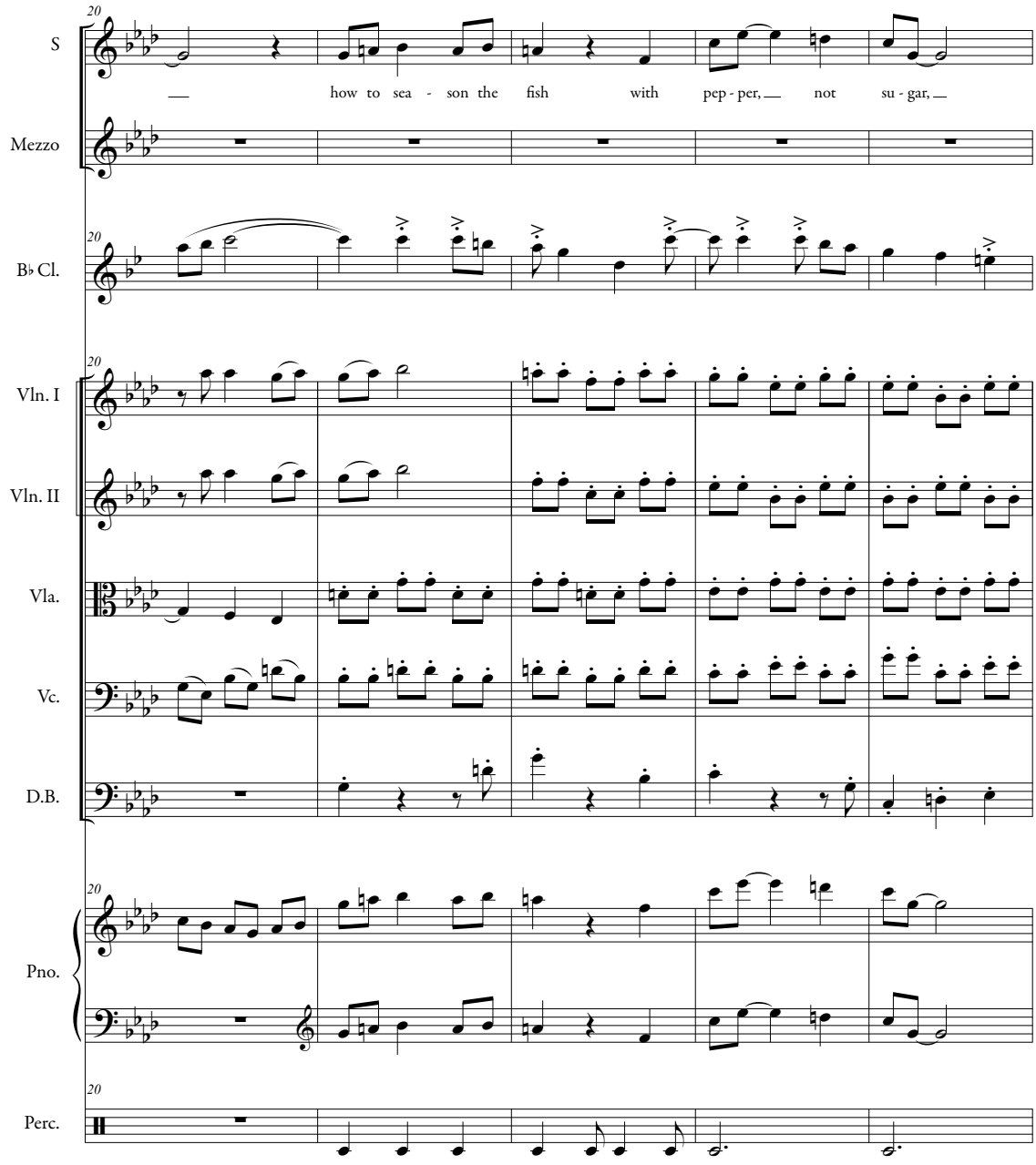
© 2014

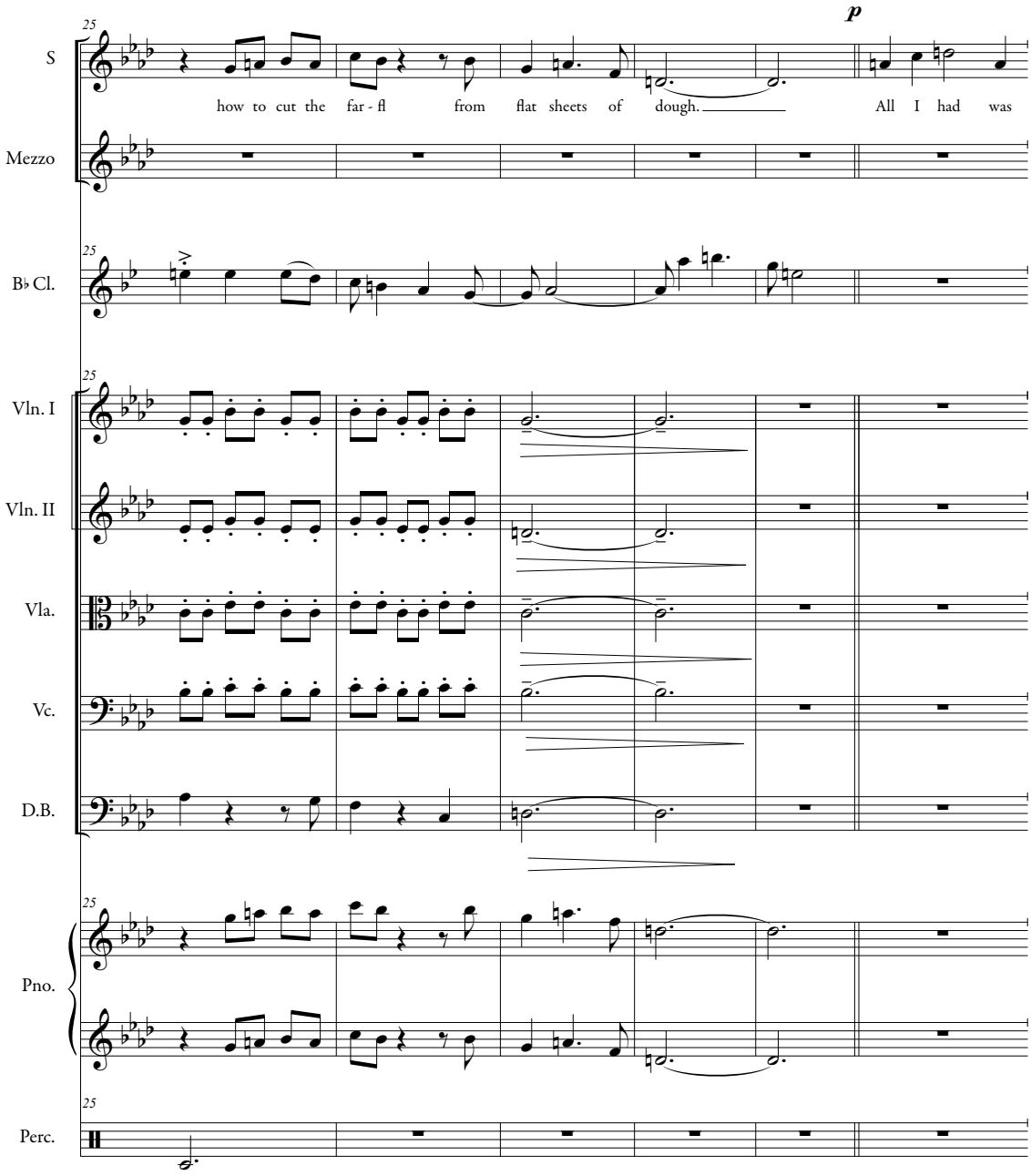
8. Round Frame (II)

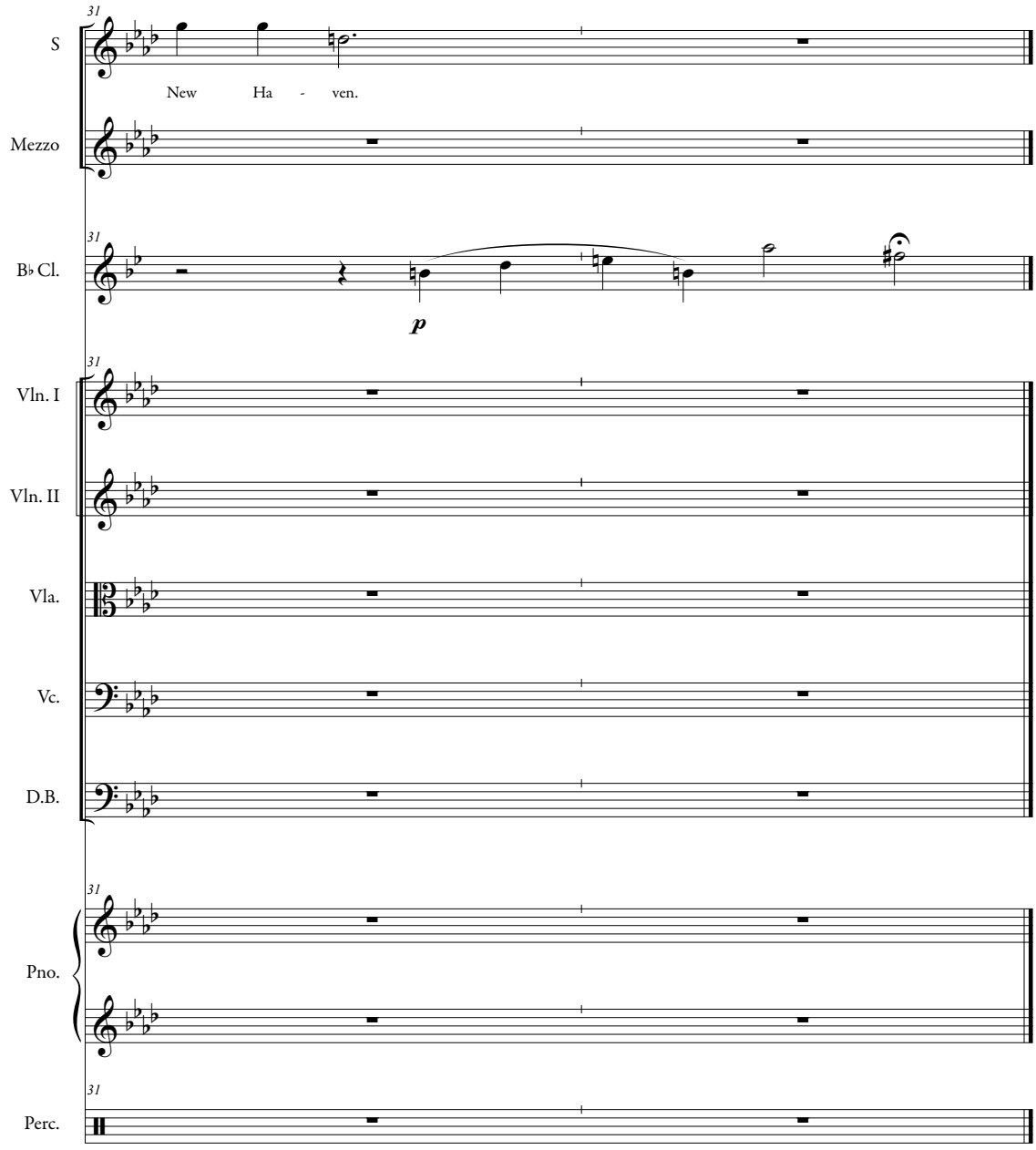



S
When I might have cel - e - bra - ted U - kran - i - an
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Triangle
Perc.


14
S
win - ters,
3
learned words of
love,
fash - ion,
pass - ion
pa - ter - ni - ty.
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

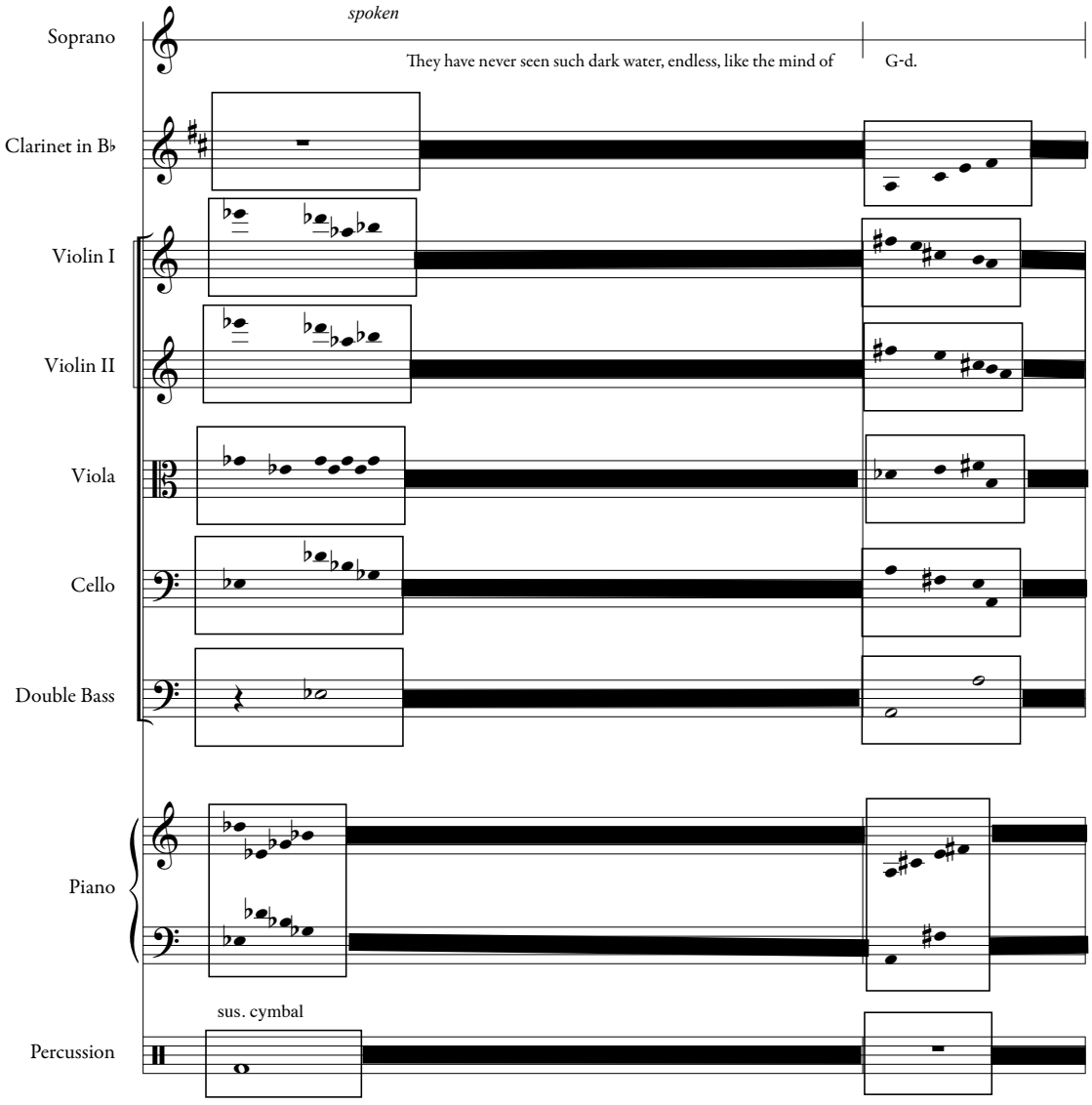

20
S
how to sea - son the fish with pep - per, not su - gar,
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


25
p
S
how to cut the far - fl from flat sheets of dough. All I had was
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


31
S
New Ha - ven.
Mezzo
31
B♭ Cl.
p
31
Vln. I
Vln. II
Vla.
Vc.
D.B.
31
Pno.
31
Perc.

9. Second Wave

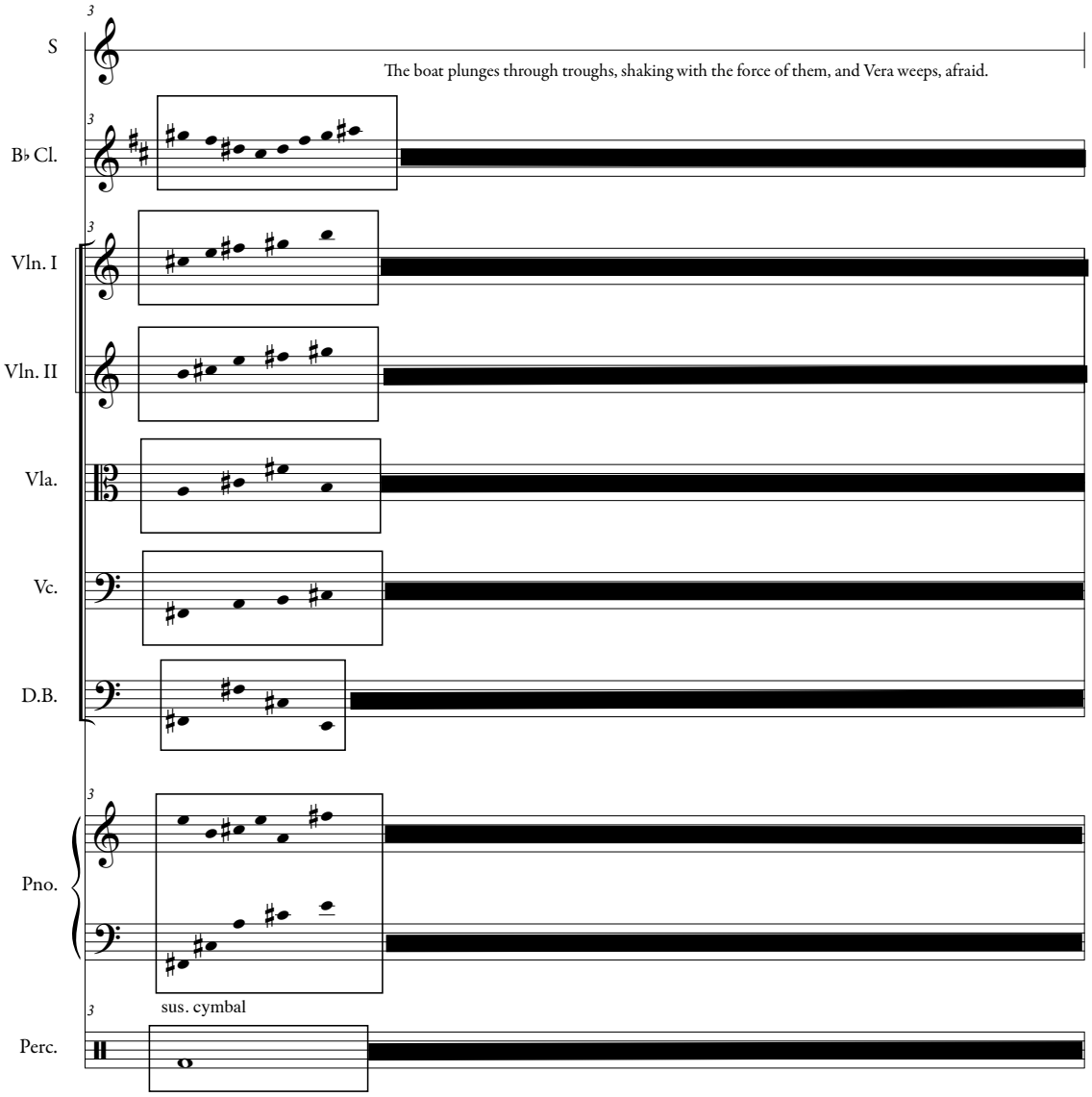
The Girls Hold Hands Across the Sea

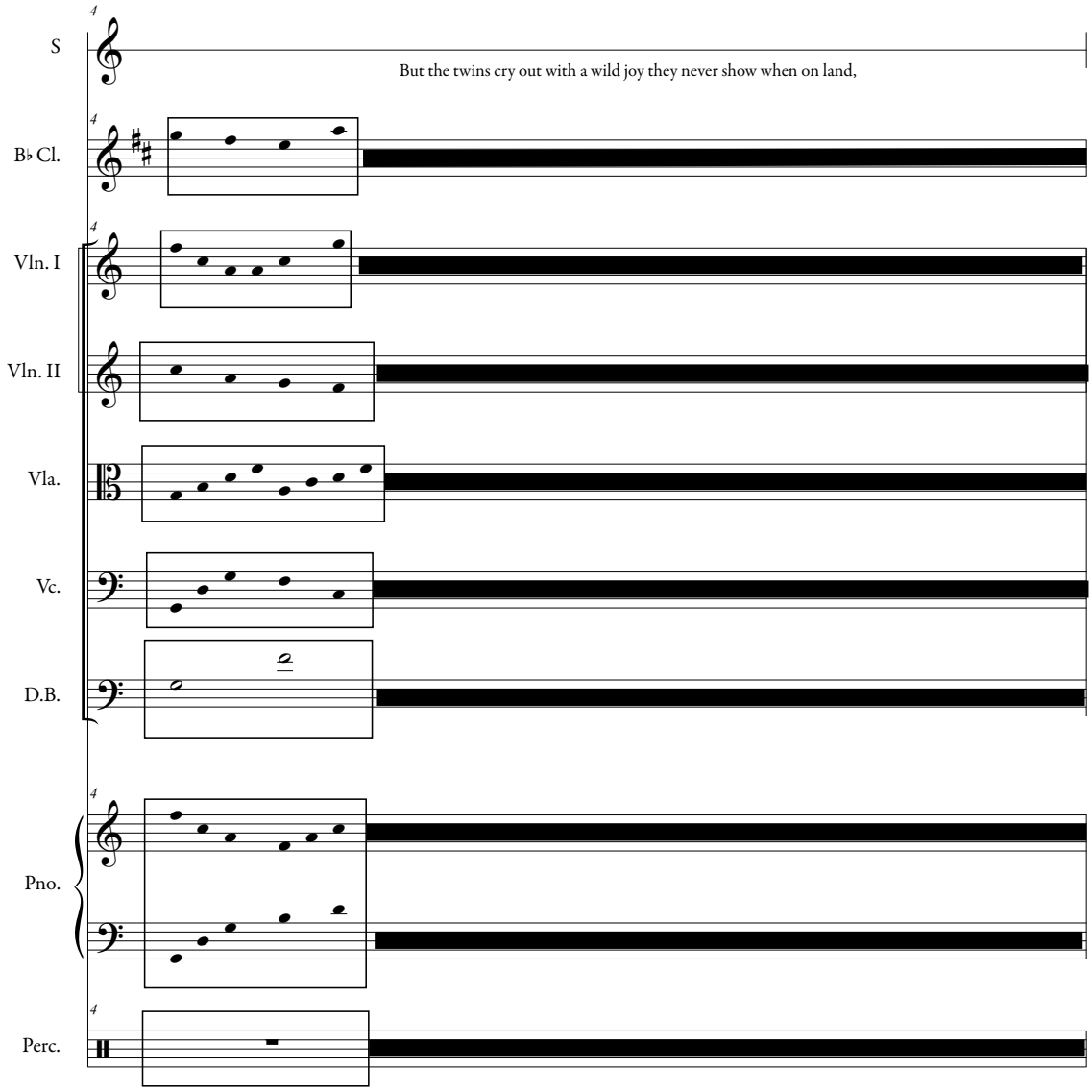


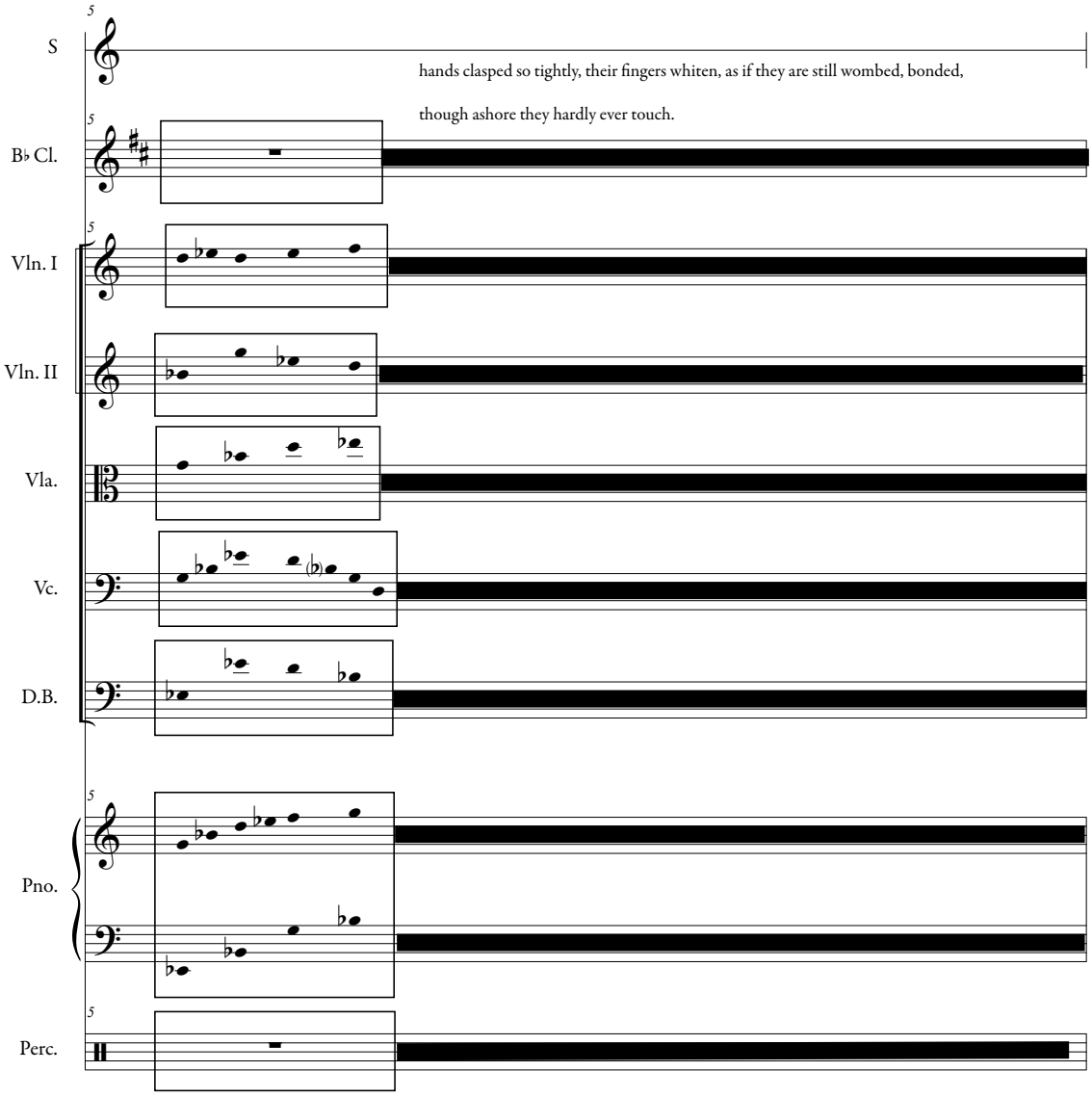
Improvise freely from pitches in cells, without meter.

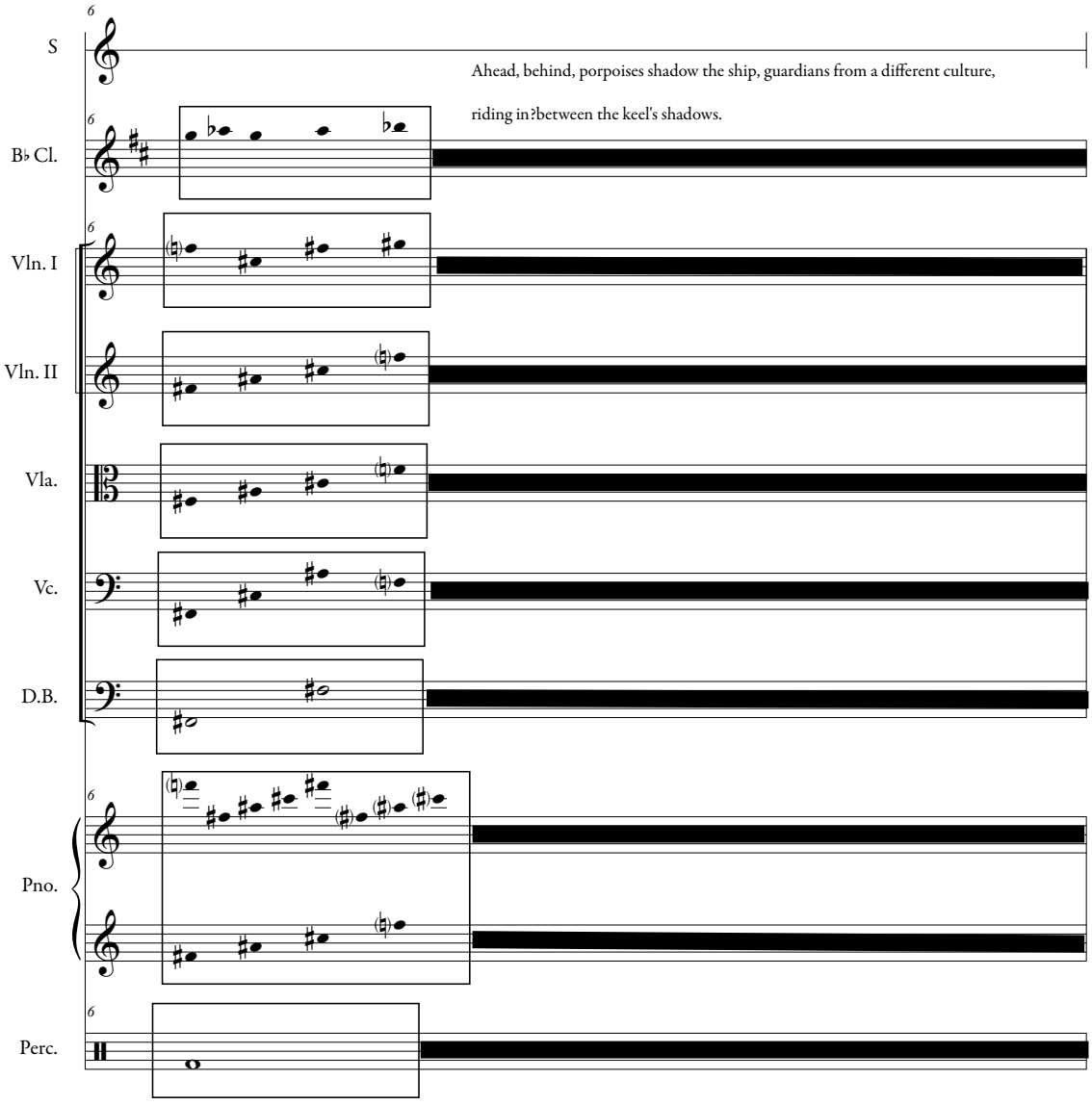
© 2014

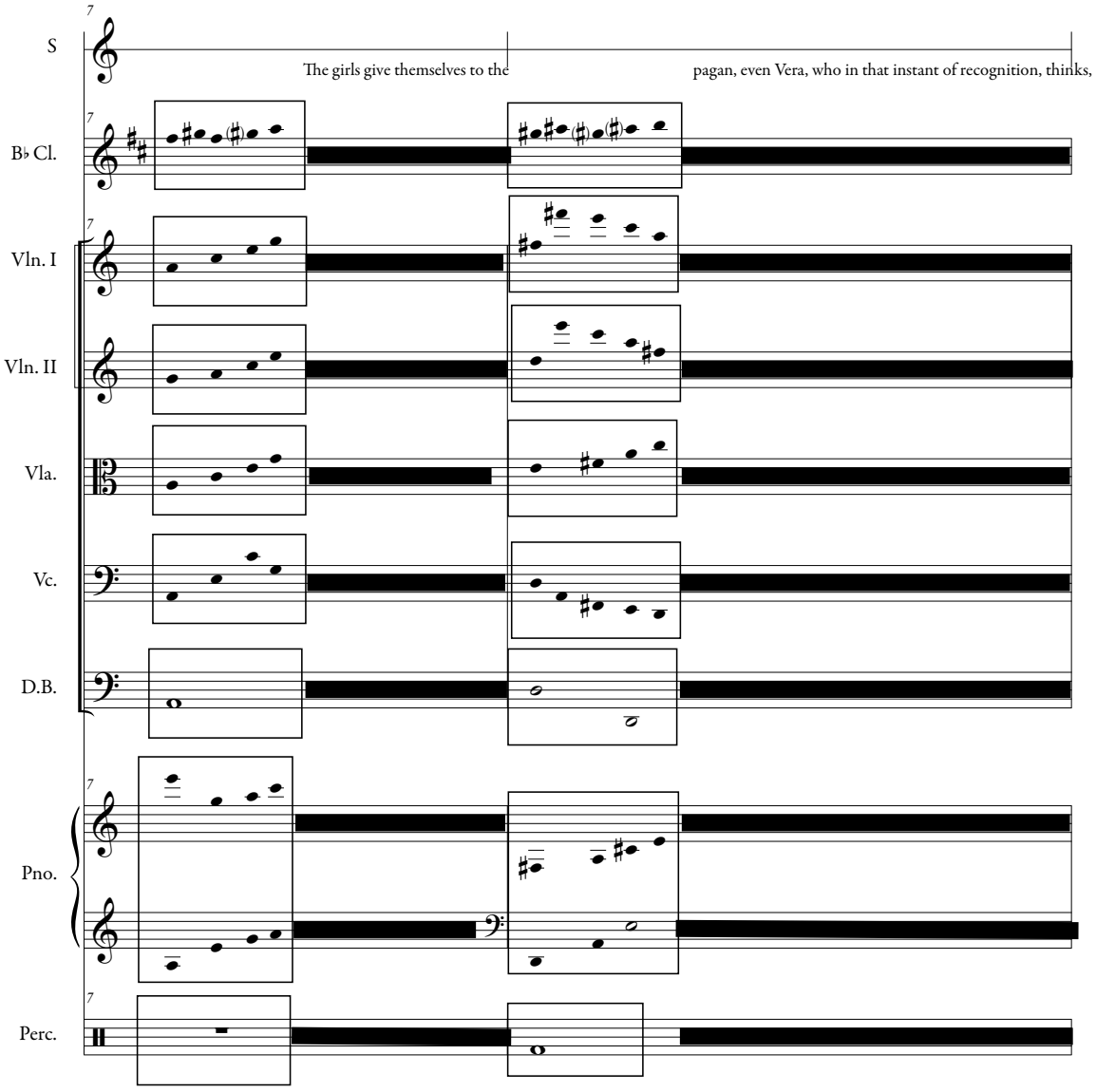
9. Second Wave

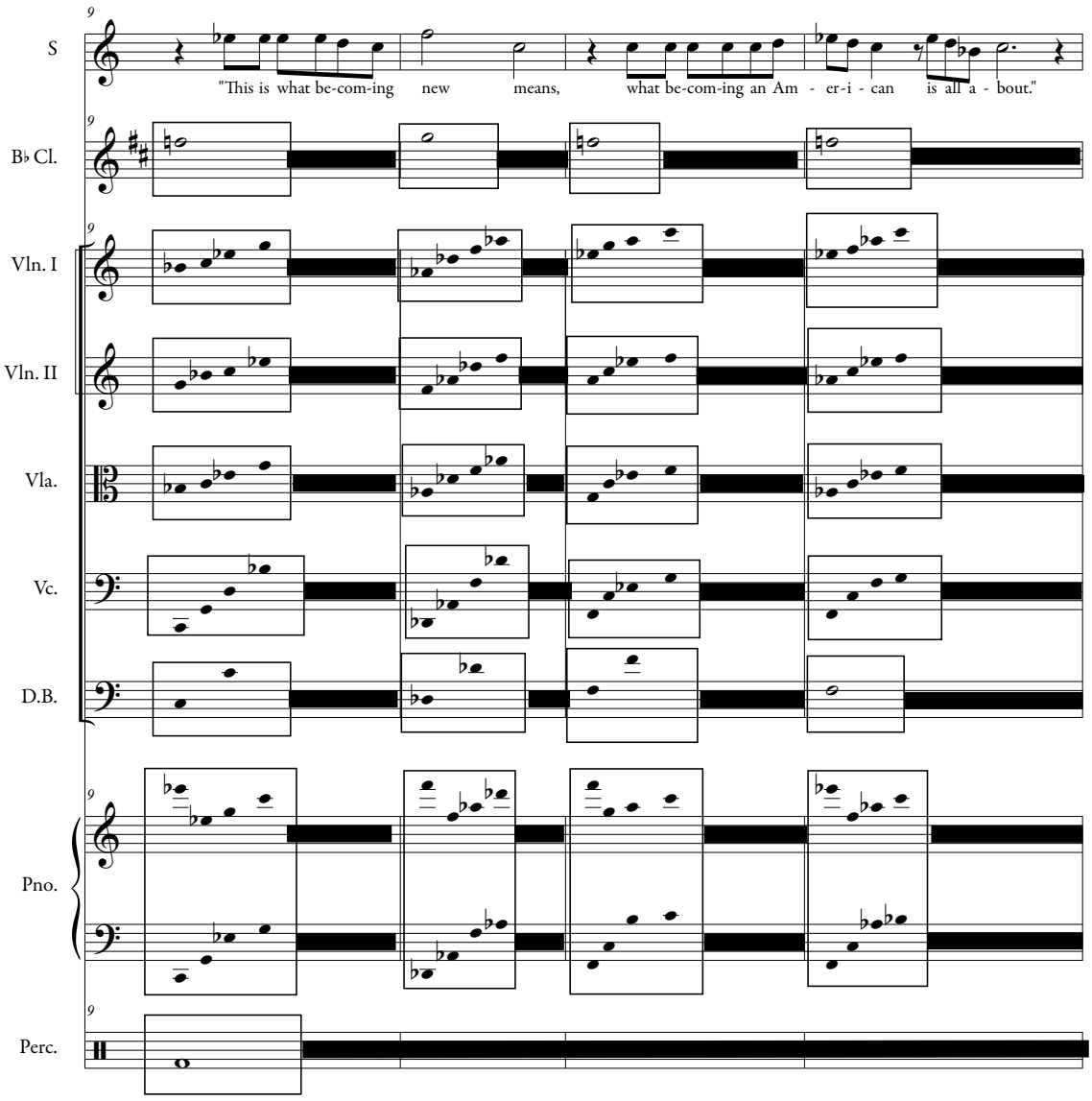


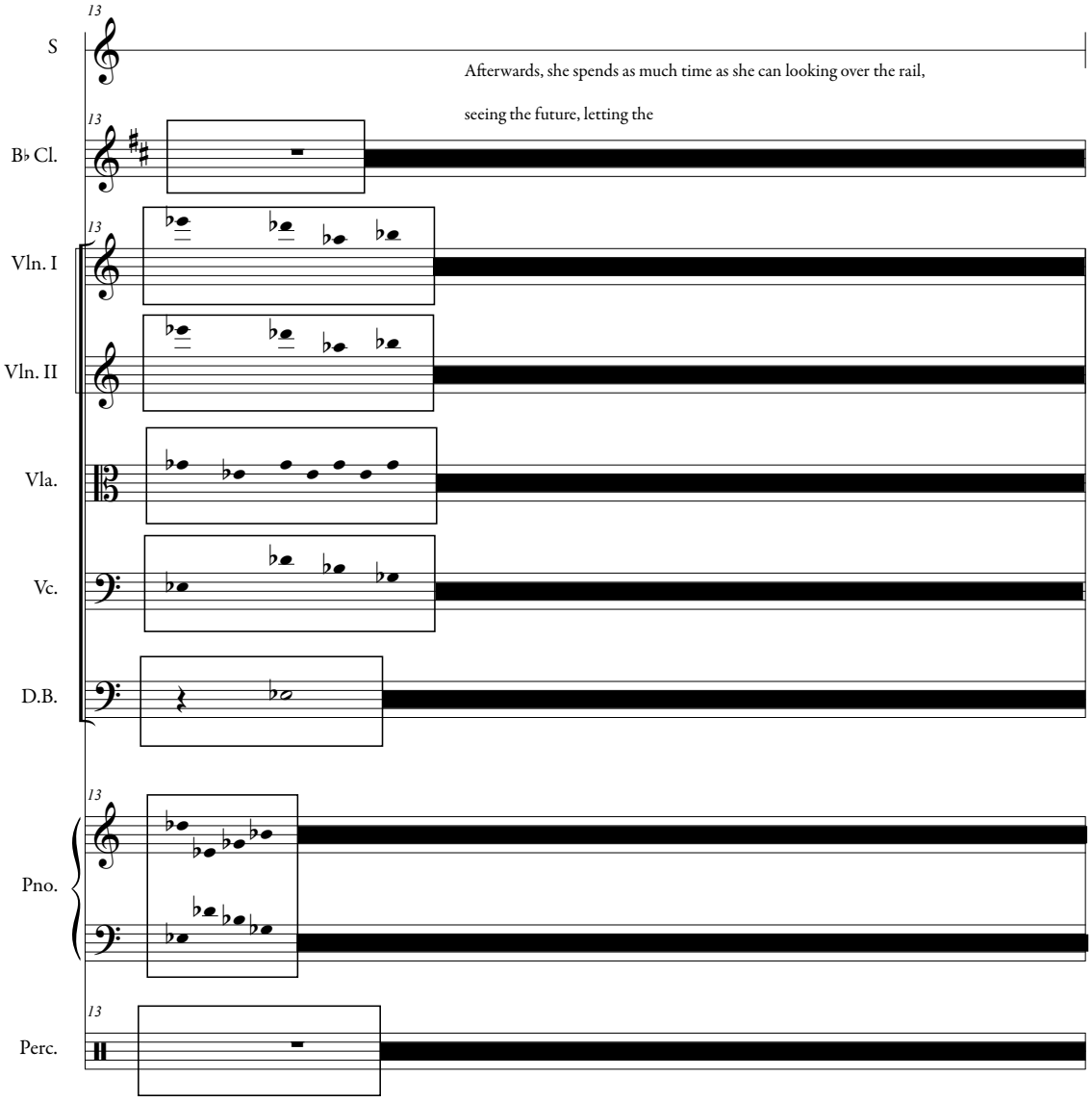

S
But the twins cry out with a wild joy they never show when on land,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

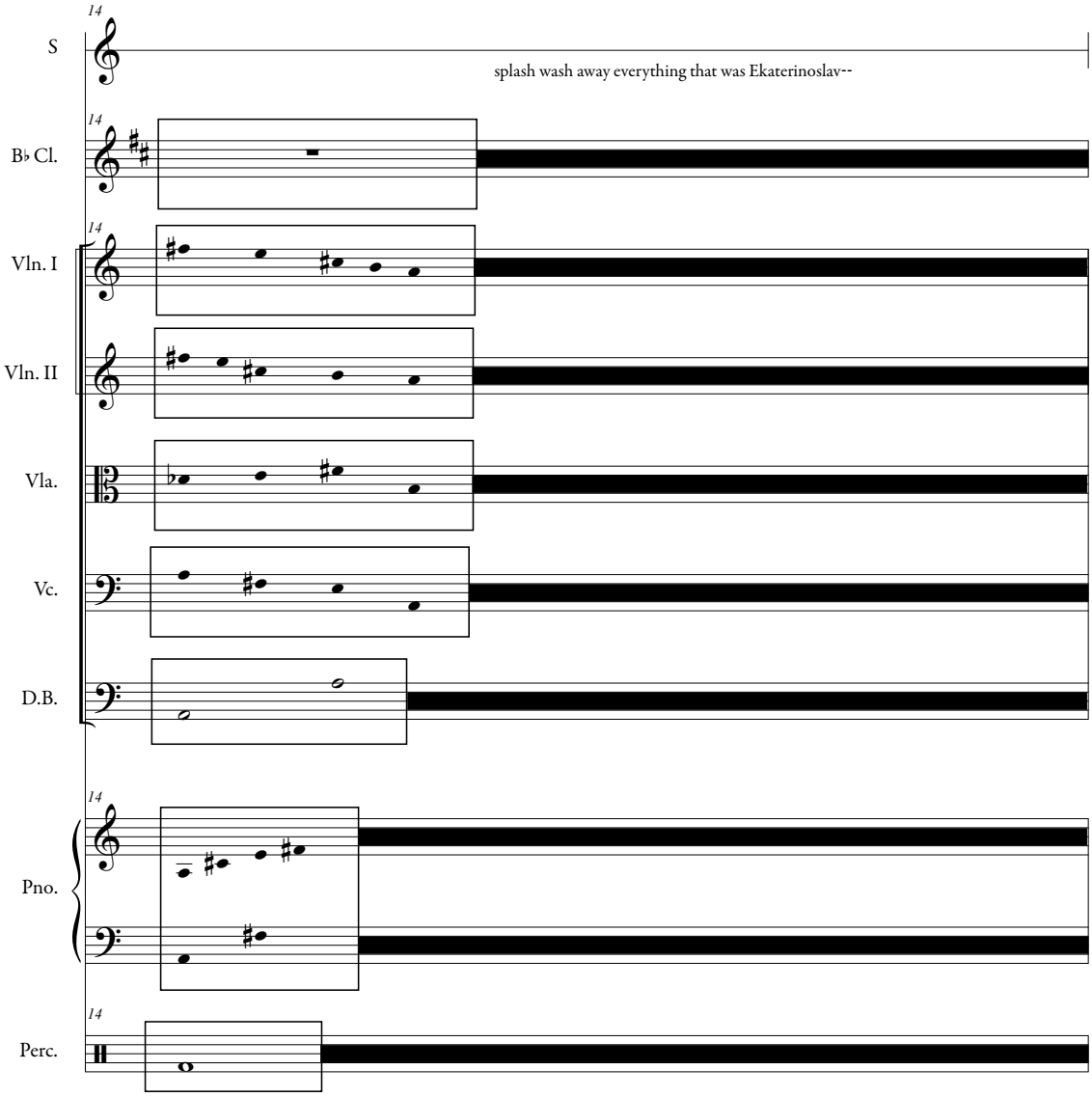

S
hands clasped so tightly, their fingers whiten, as if they are still wombed, bonded,
though ashore they hardly ever touch.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

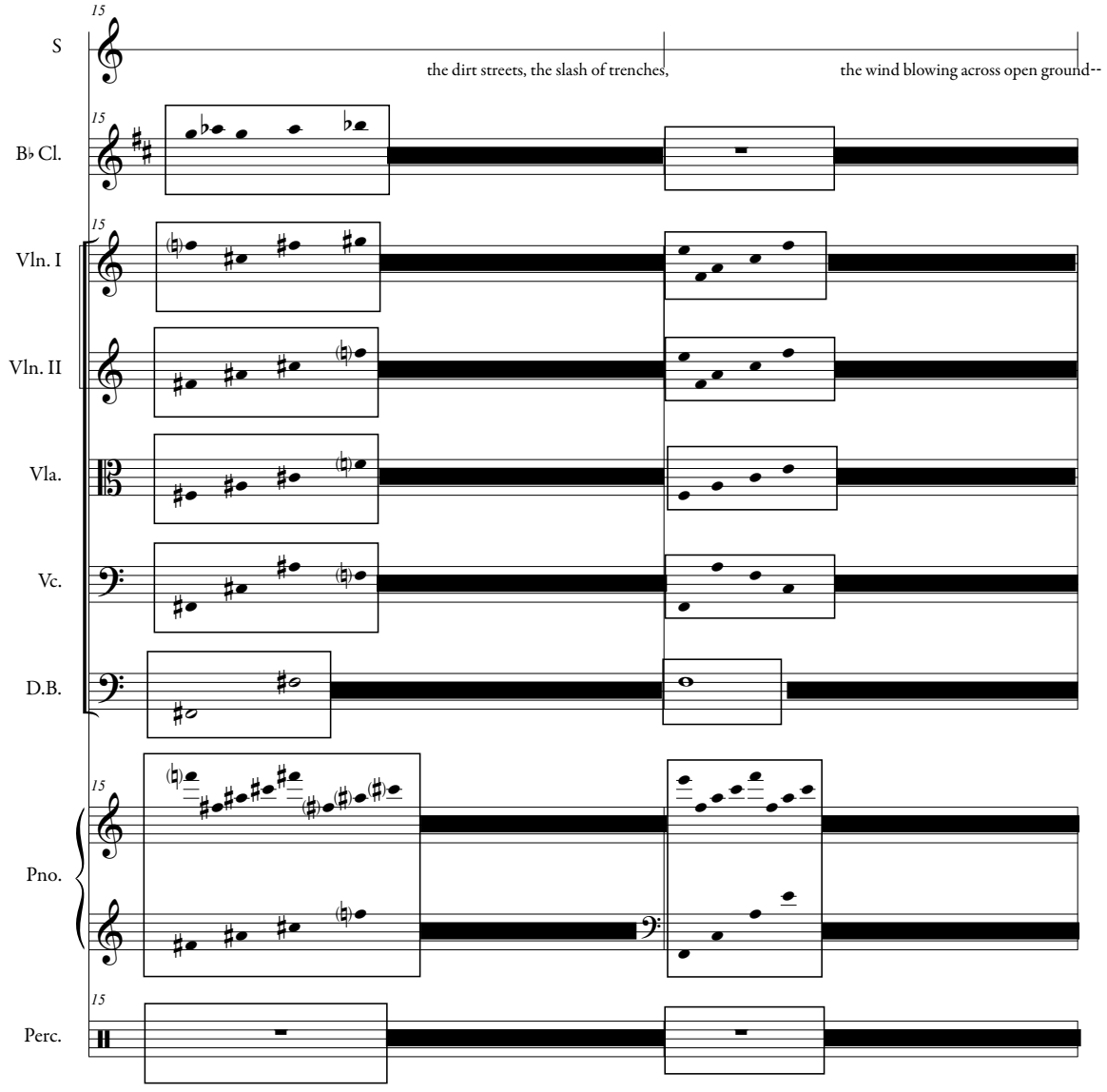

S
Ahead, behind, porpoises shadow the ship, guardians from a different culture,
riding in?between the keel's shadows.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

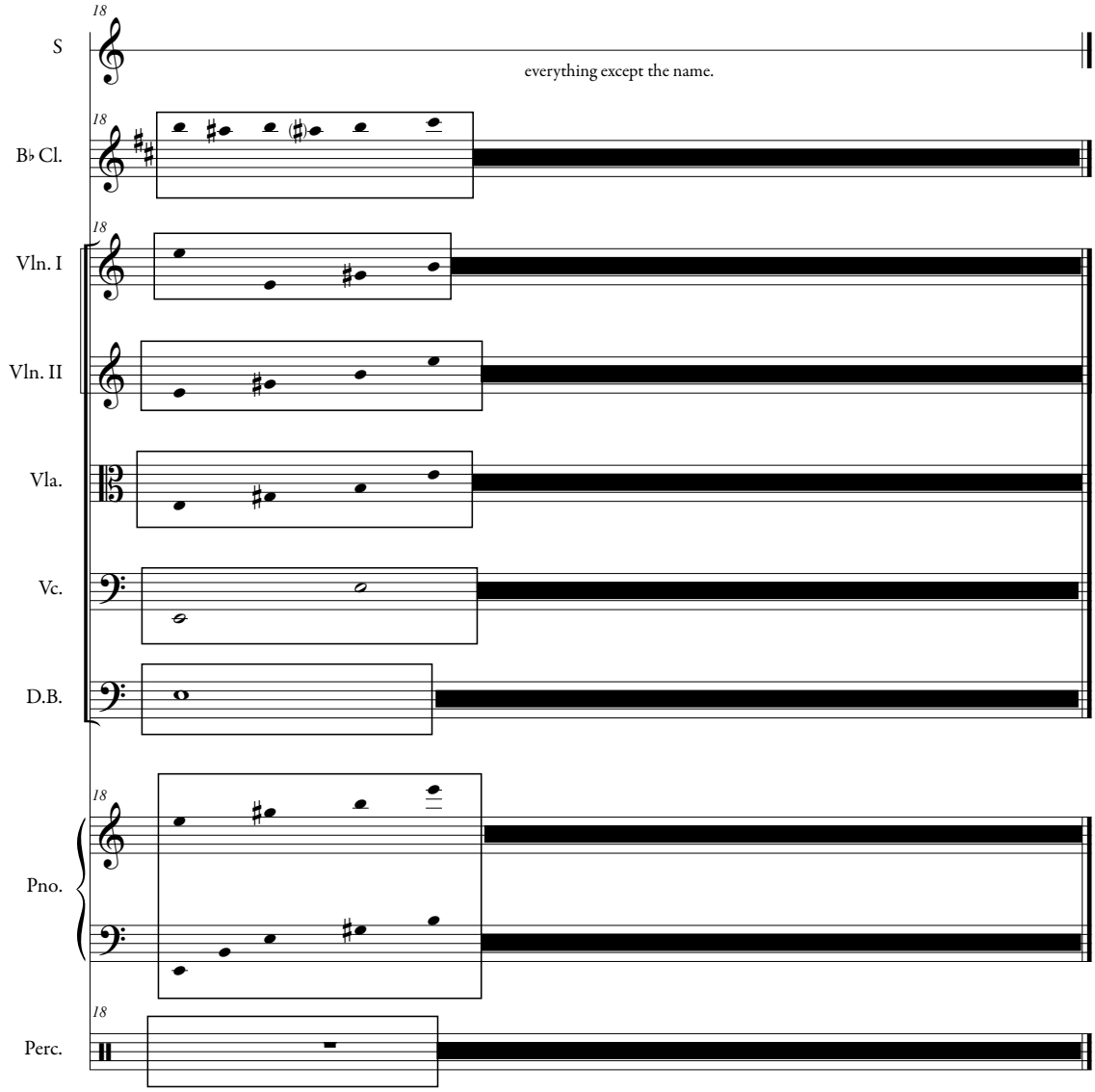

7
S
The girls give themselves to the
pagan, even Vera, who in that instant of recognition, thinks,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


S
"This is what be-com-ing new means, what be-com-ing an Am - er-i - can is all a - bout."
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

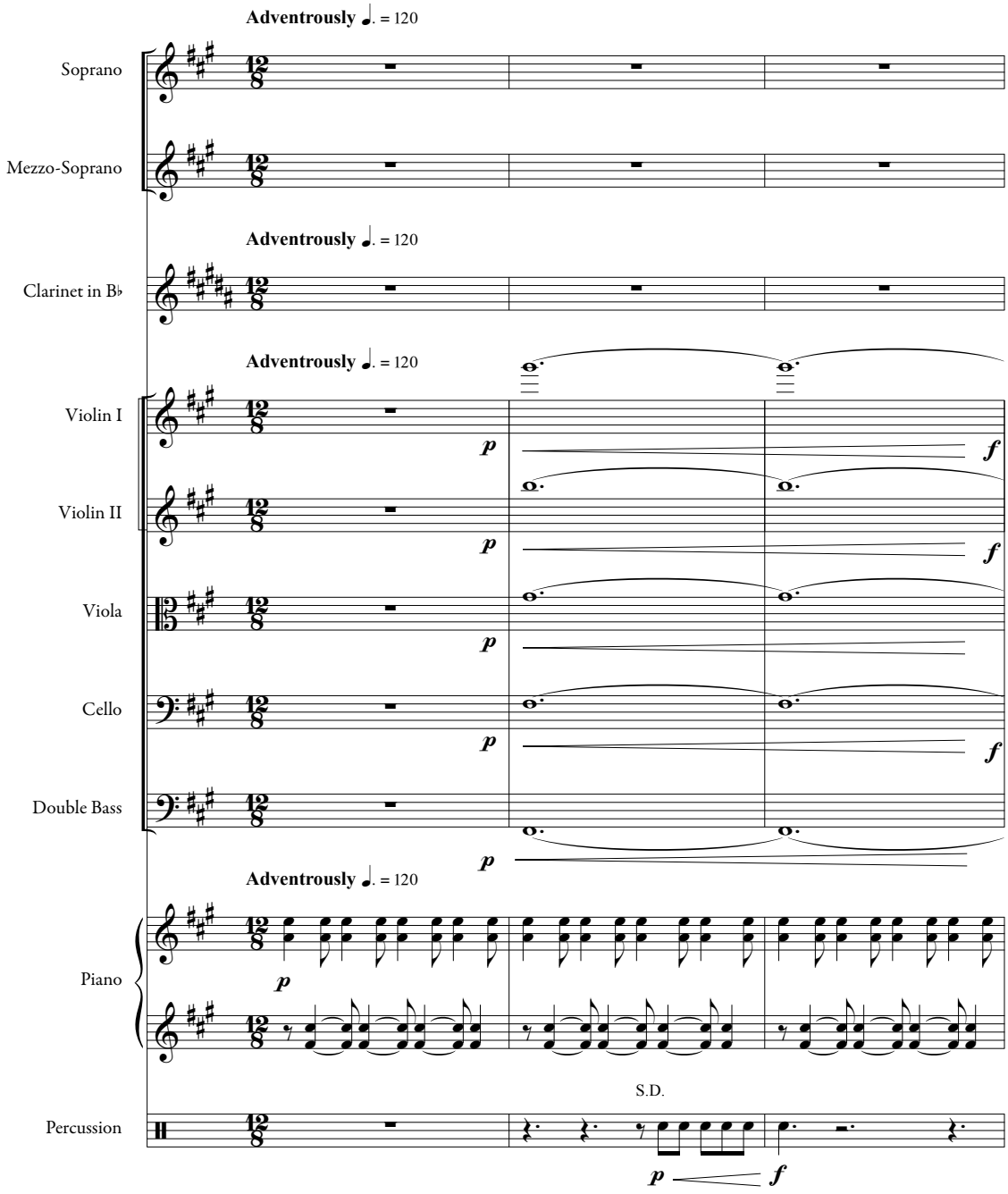

13
S
Afterwards, she spends as much time as she can looking over the rail,
seeing the future, letting the
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


14
S
splash wash away everything that was Ekaterinoslav--
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

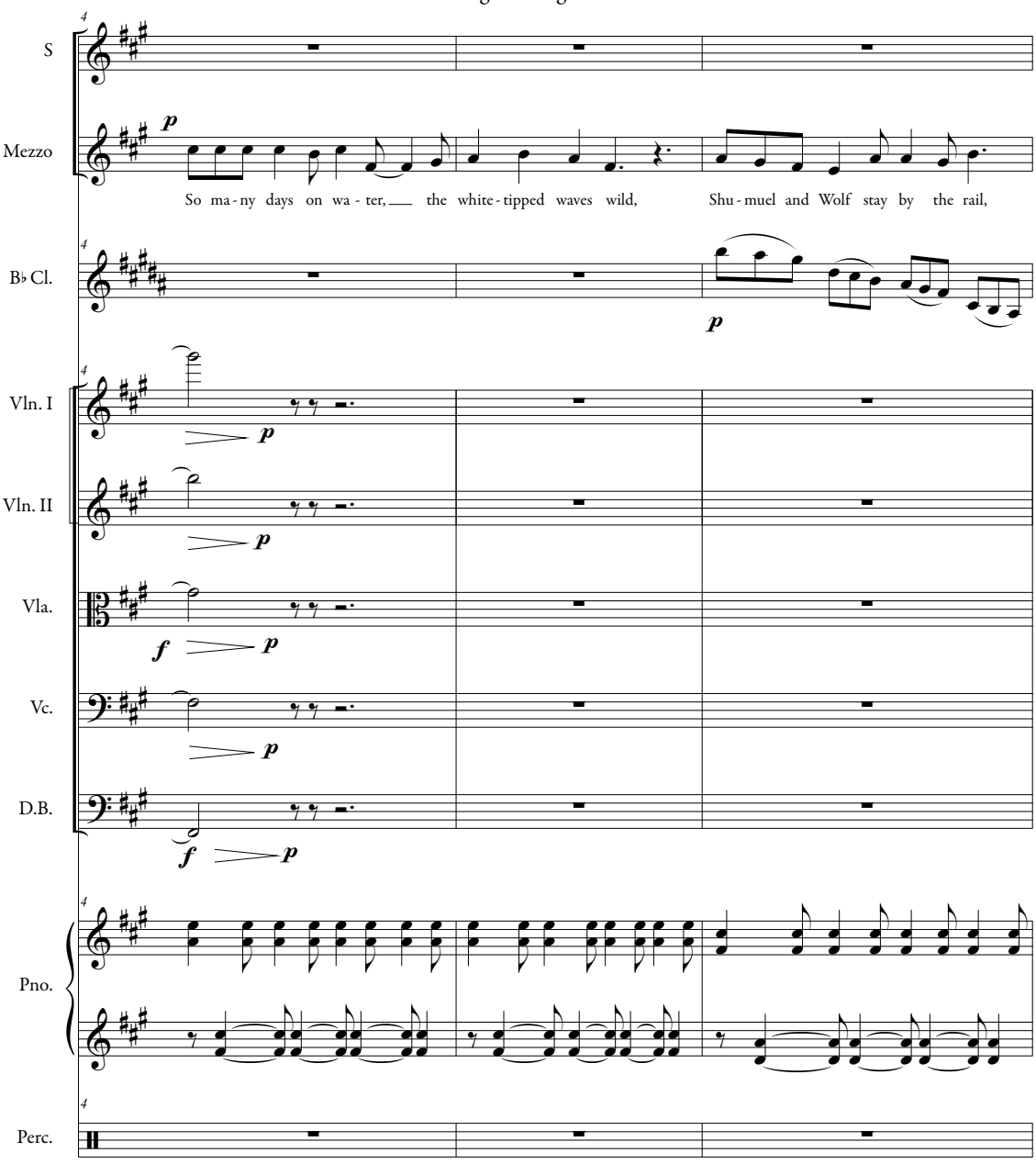

15
S
the dirt streets, the slash of trenches,
the wind blowing across open ground--
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

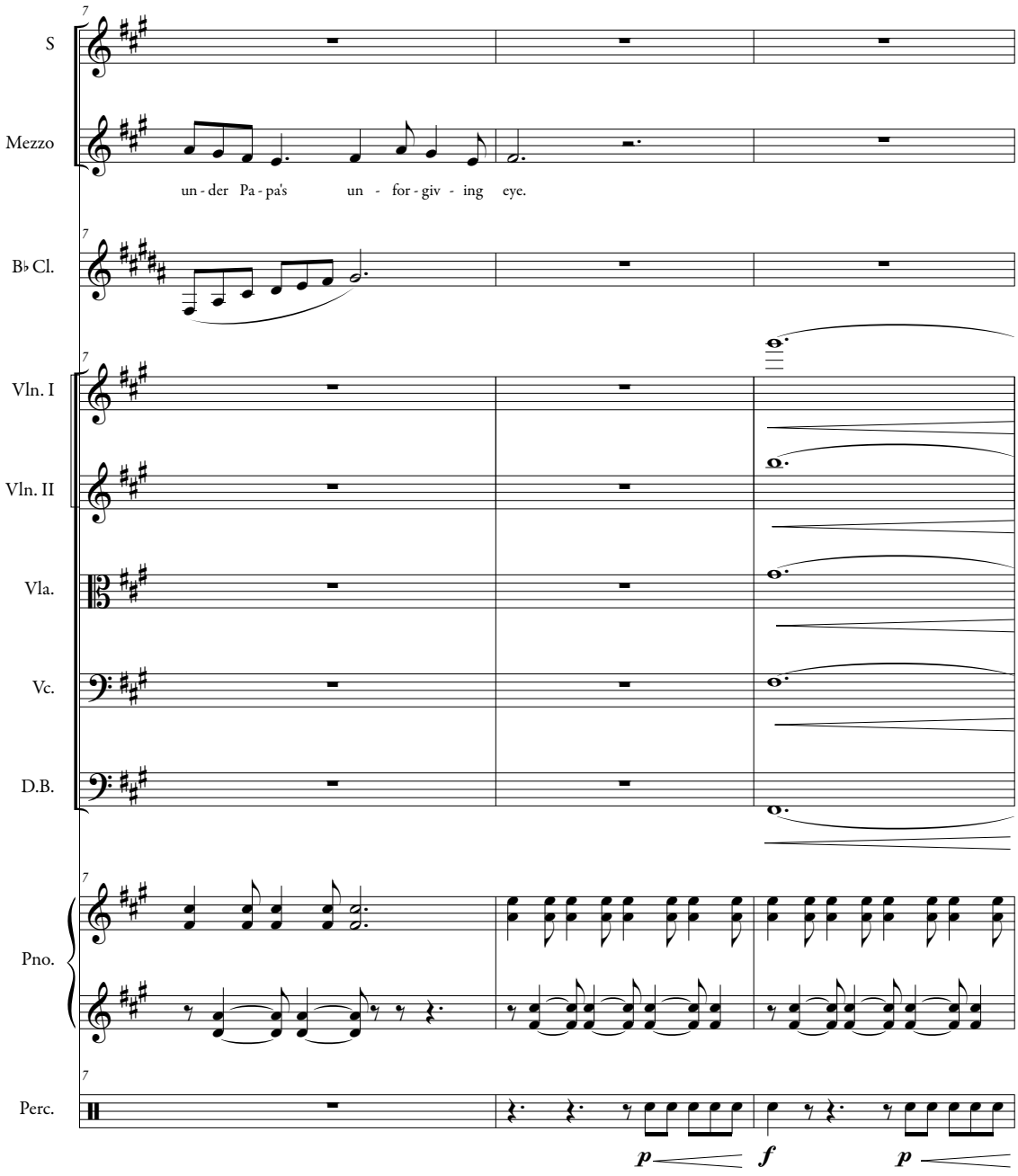

18
S
everything except the name.
18
B♭ Cl.
18
Vln. I
Vln. II
Vla.
Vc.
D.B.
18
Pno.
18
Perc.

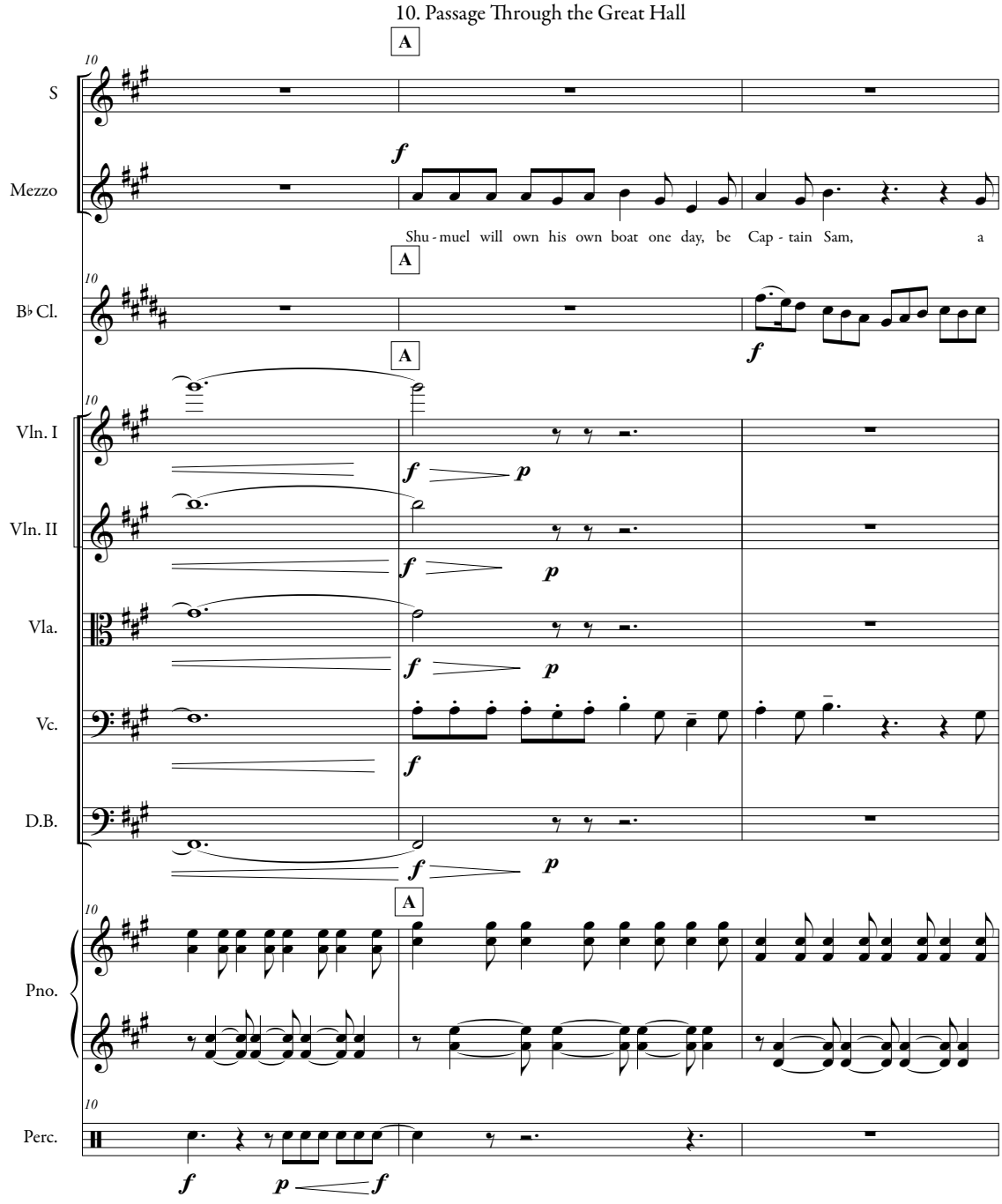
10. Passage Through the Great Hall

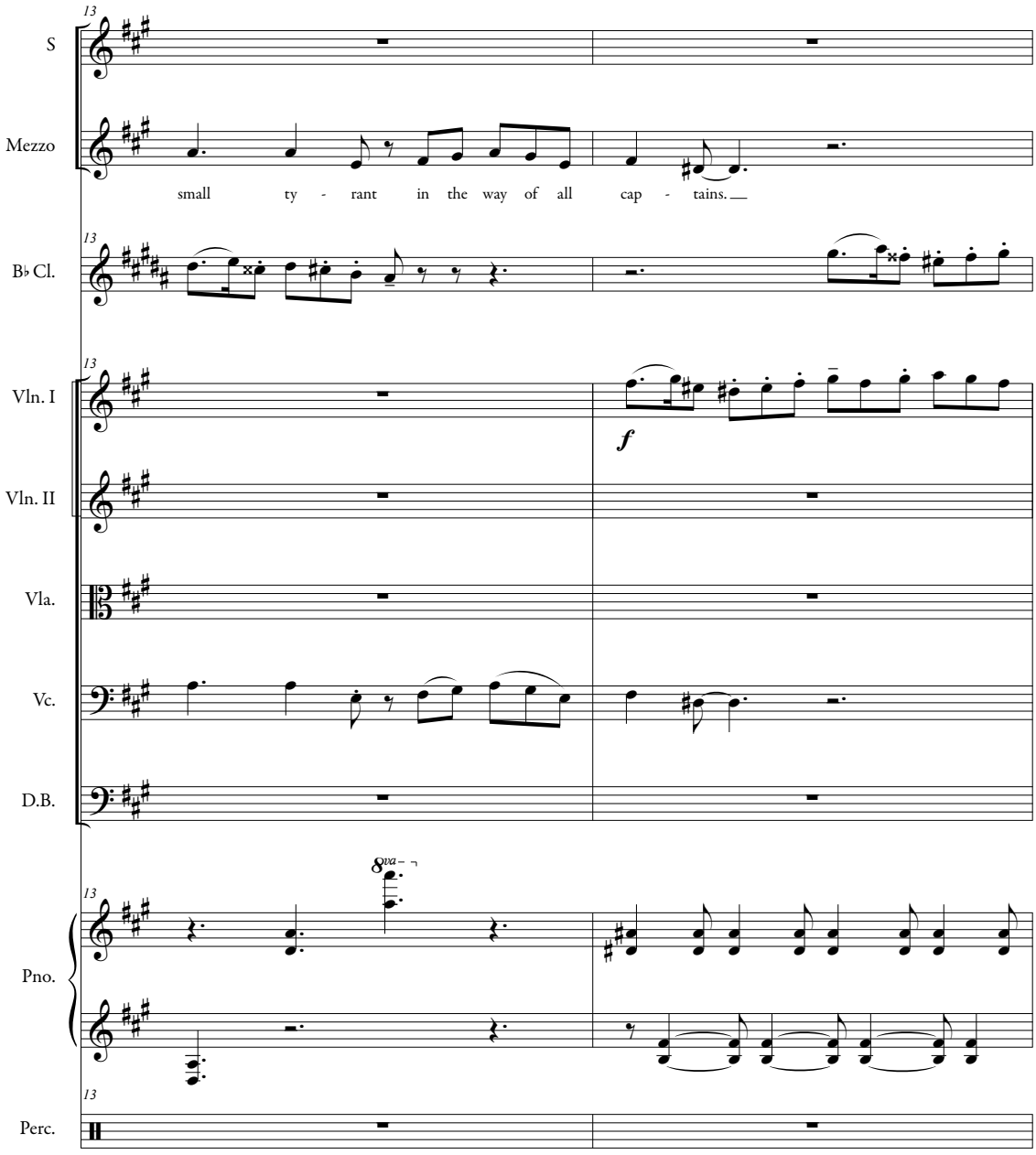


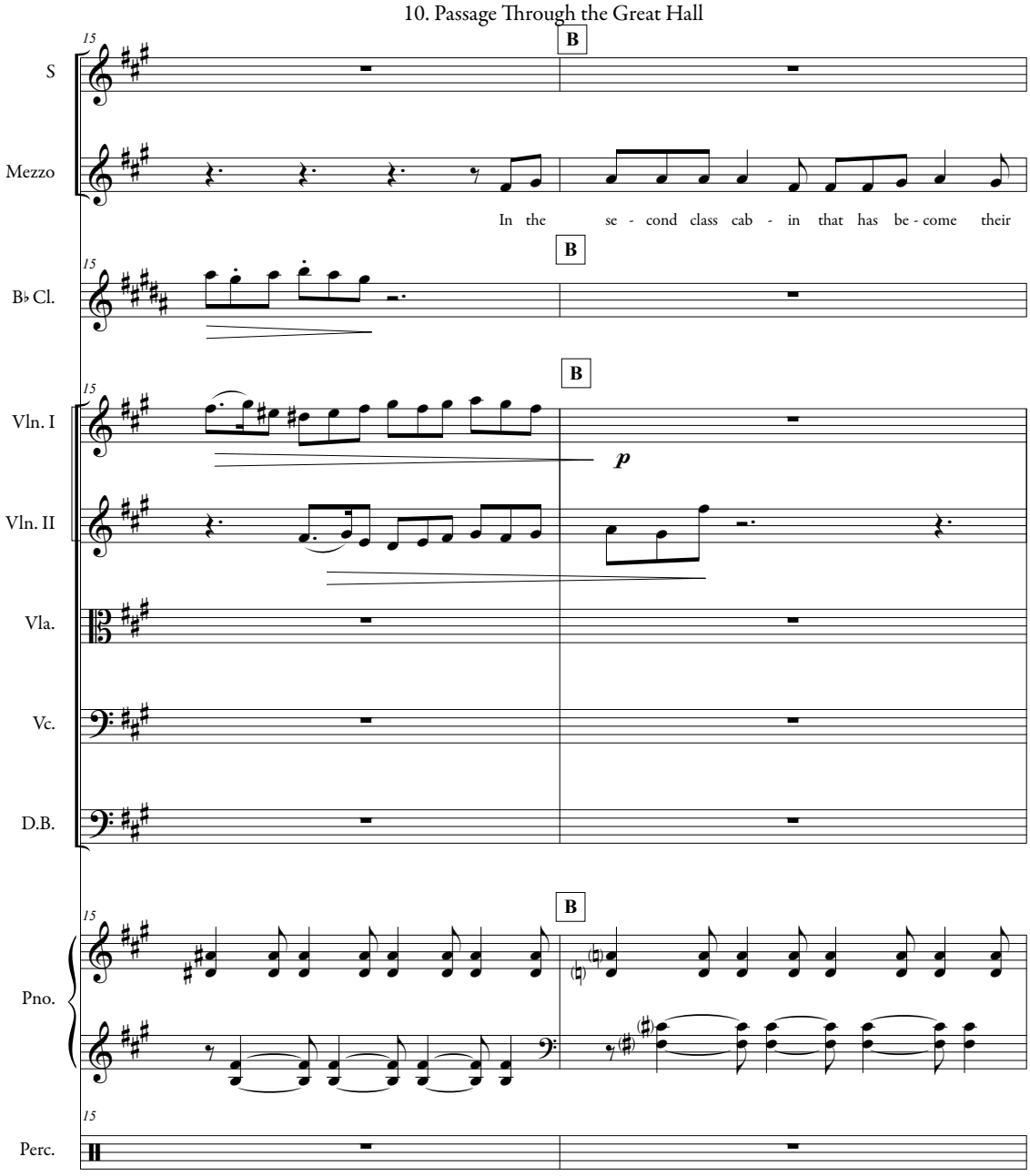
© 2014

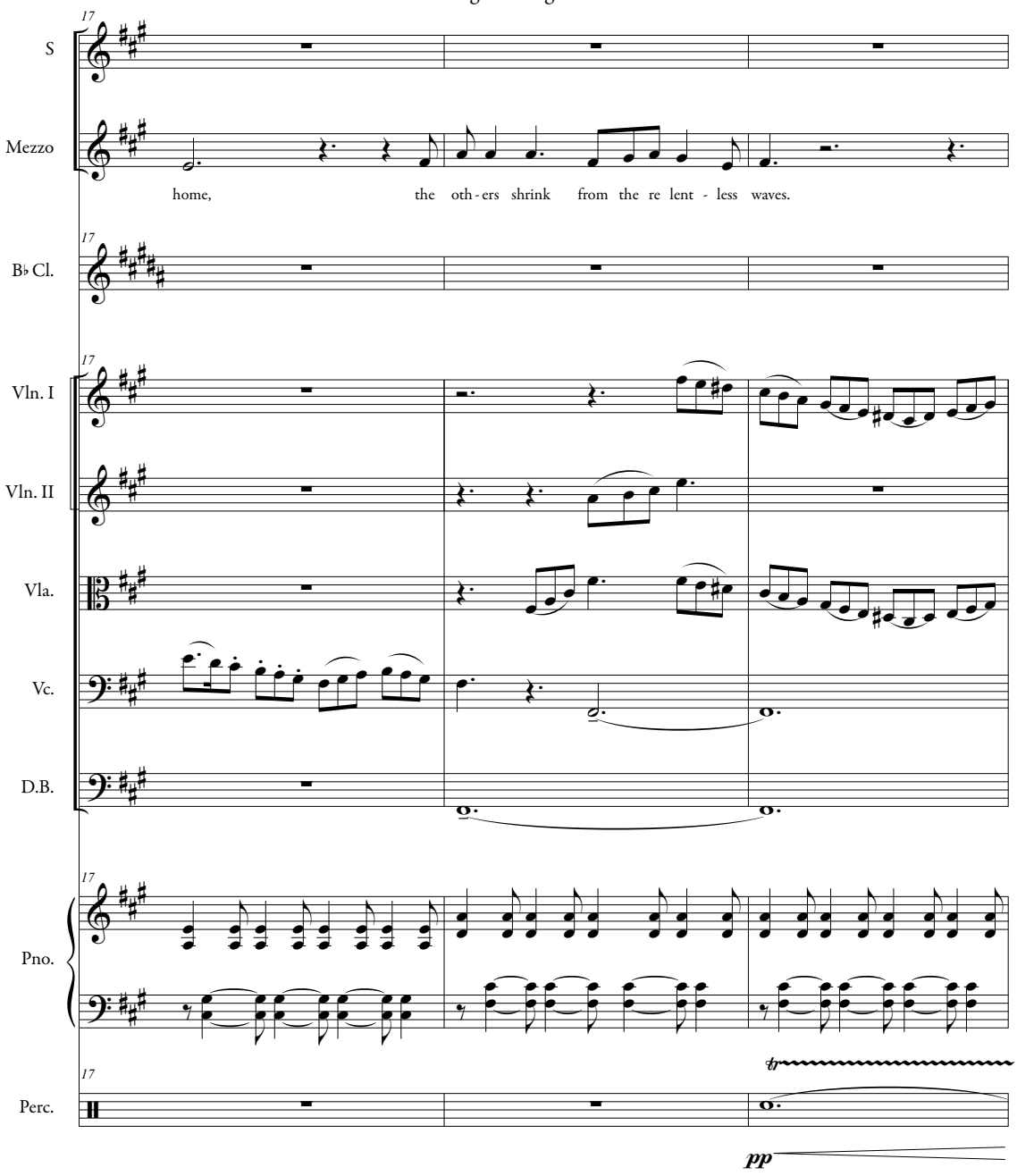

S
Mezzo
So ma - ny days on wa - ter, the white - tipped waves wild,
Shu - muel and Wolf stay by the rail,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


S
Mezzo
un - der Pa - pa's un - for - giv - ing eye.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
f
p


10. Passage Through the Great Hall
A
S
Mezzo
f
Shu - muel will own his own boat one day, be Cap - tain Sam, a
A
B♭ Cl.
f
A
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
A
Pno.
Perc.
f
p
f

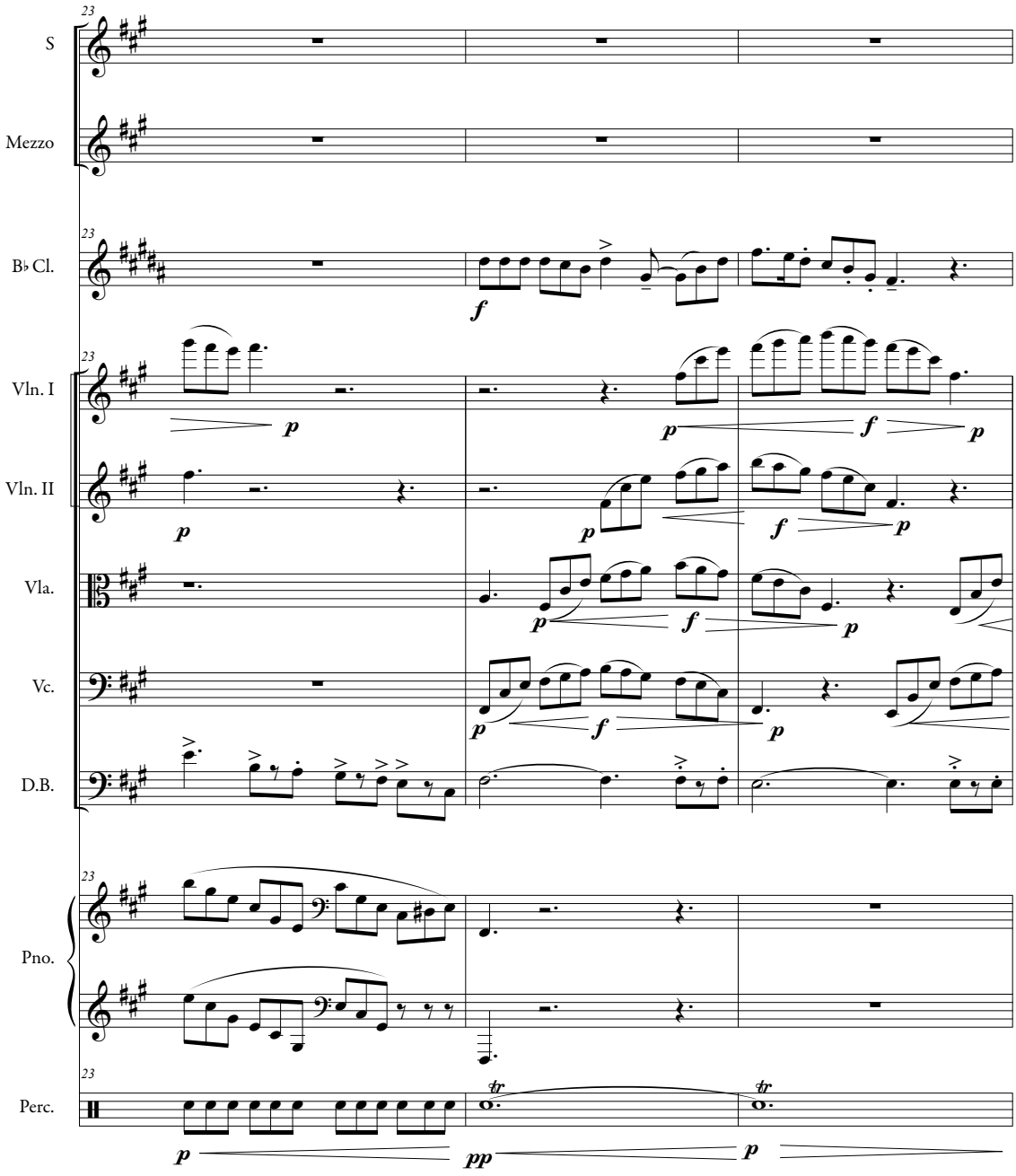

13
S
Mezzo
small ty - rant in the way of all cap - tains.
B♭ Cl.
Vln. I
f
Vln. II
Vla.
Vc.
D.B.
8va
Pno.
Perc.

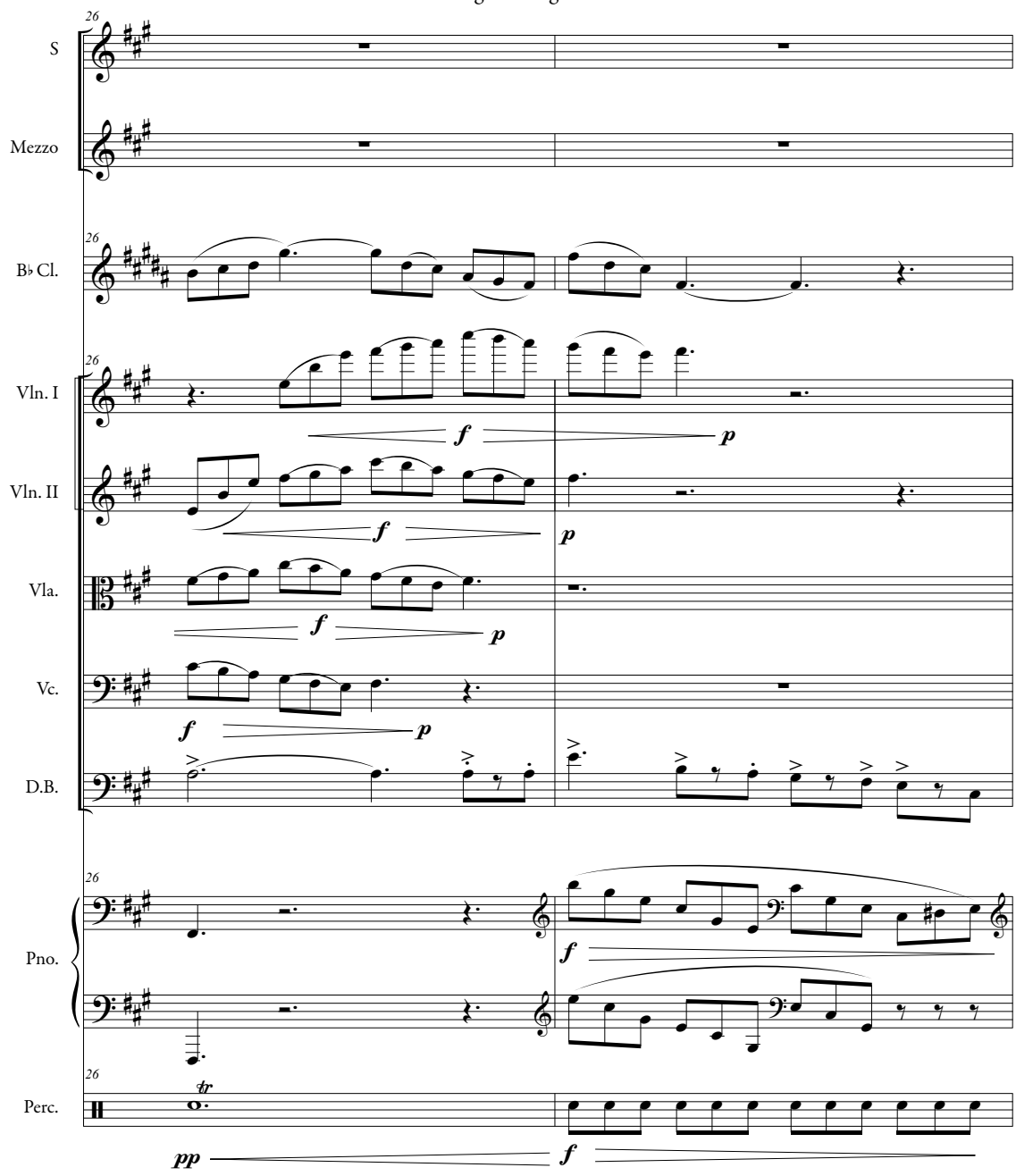

15
B
S
Mezzo
In the se - cond class cab - in that has be - come their
B♭ Cl.
Vln. I
p
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

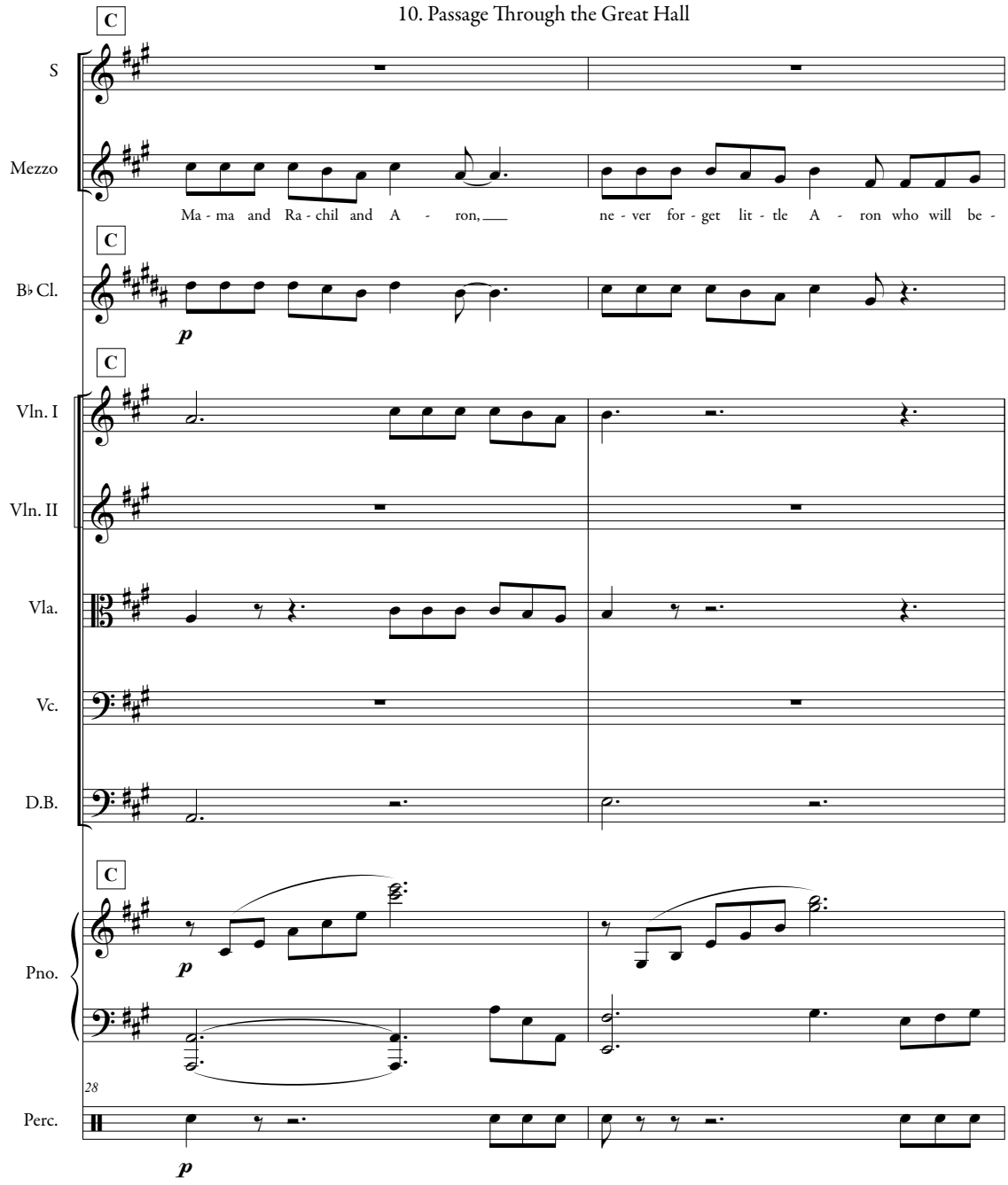

17
S
Mezzo
home, the oth - ers shrink from the re lent - less waves.
17
B♭ Cl.
17
Vln. I
Vln. II
Vla.
Vc.
D.B.
17
Pno.
17
Perc.
tr
pp

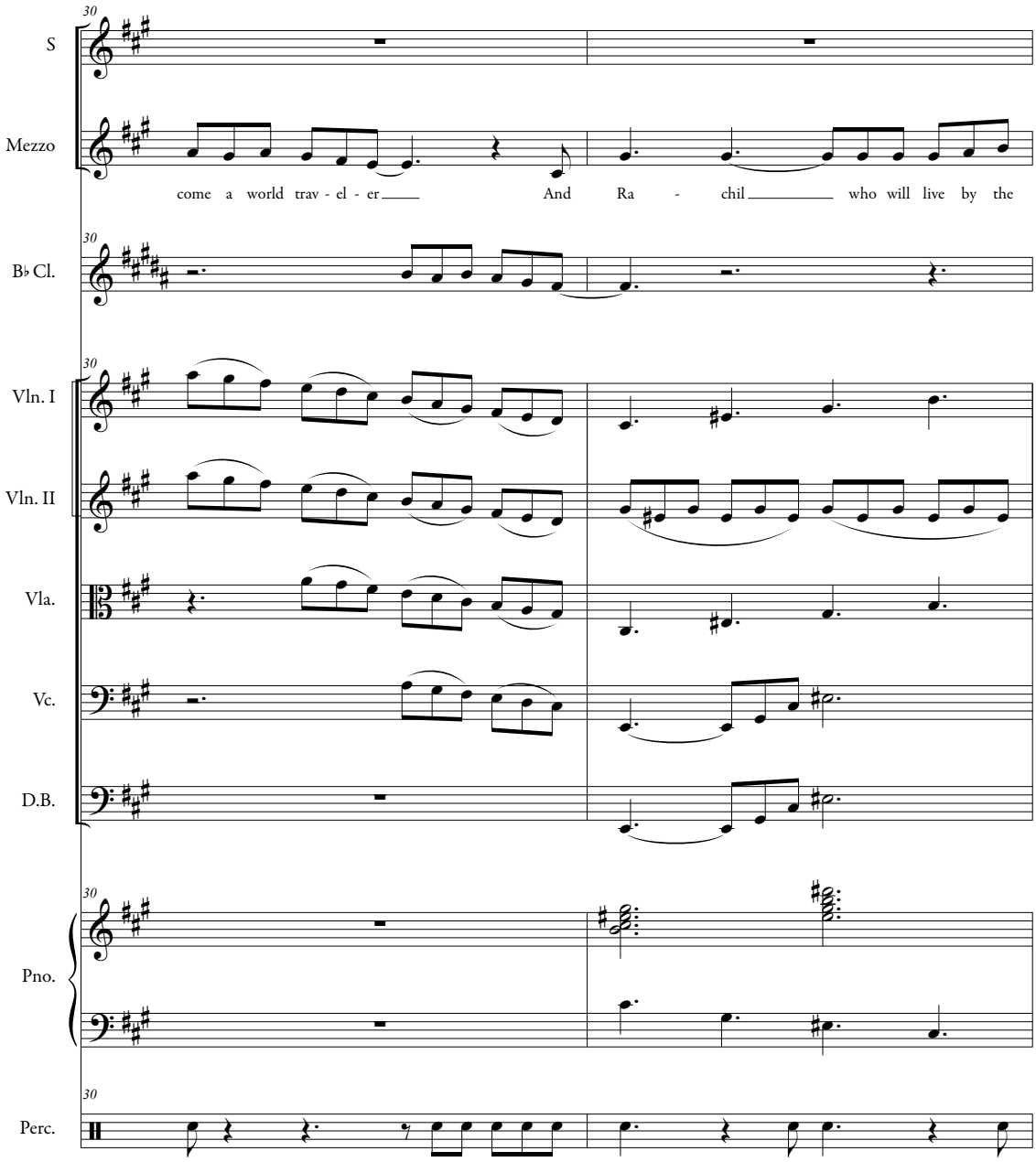
20
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

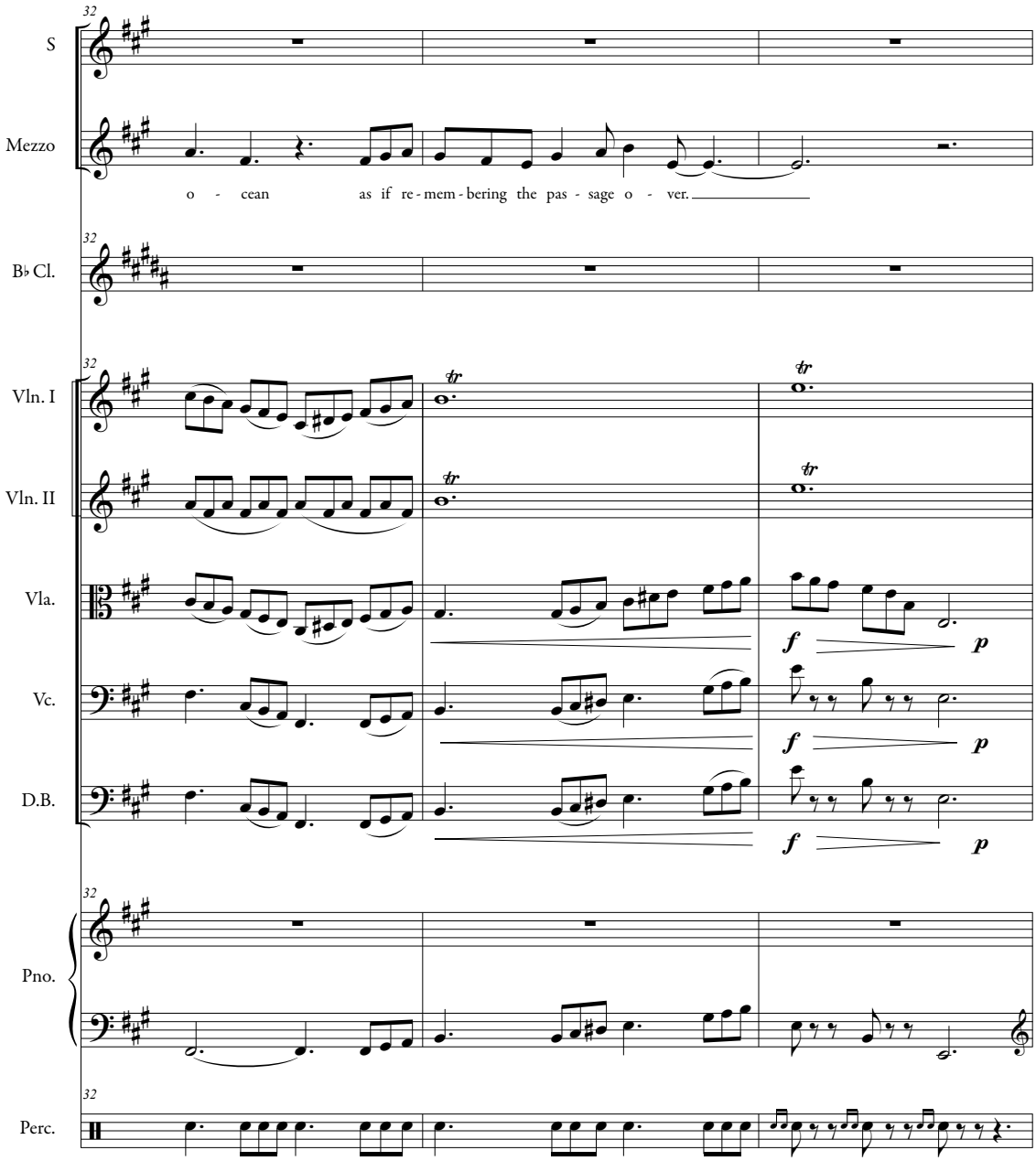
10. Passage Through the Great Hall

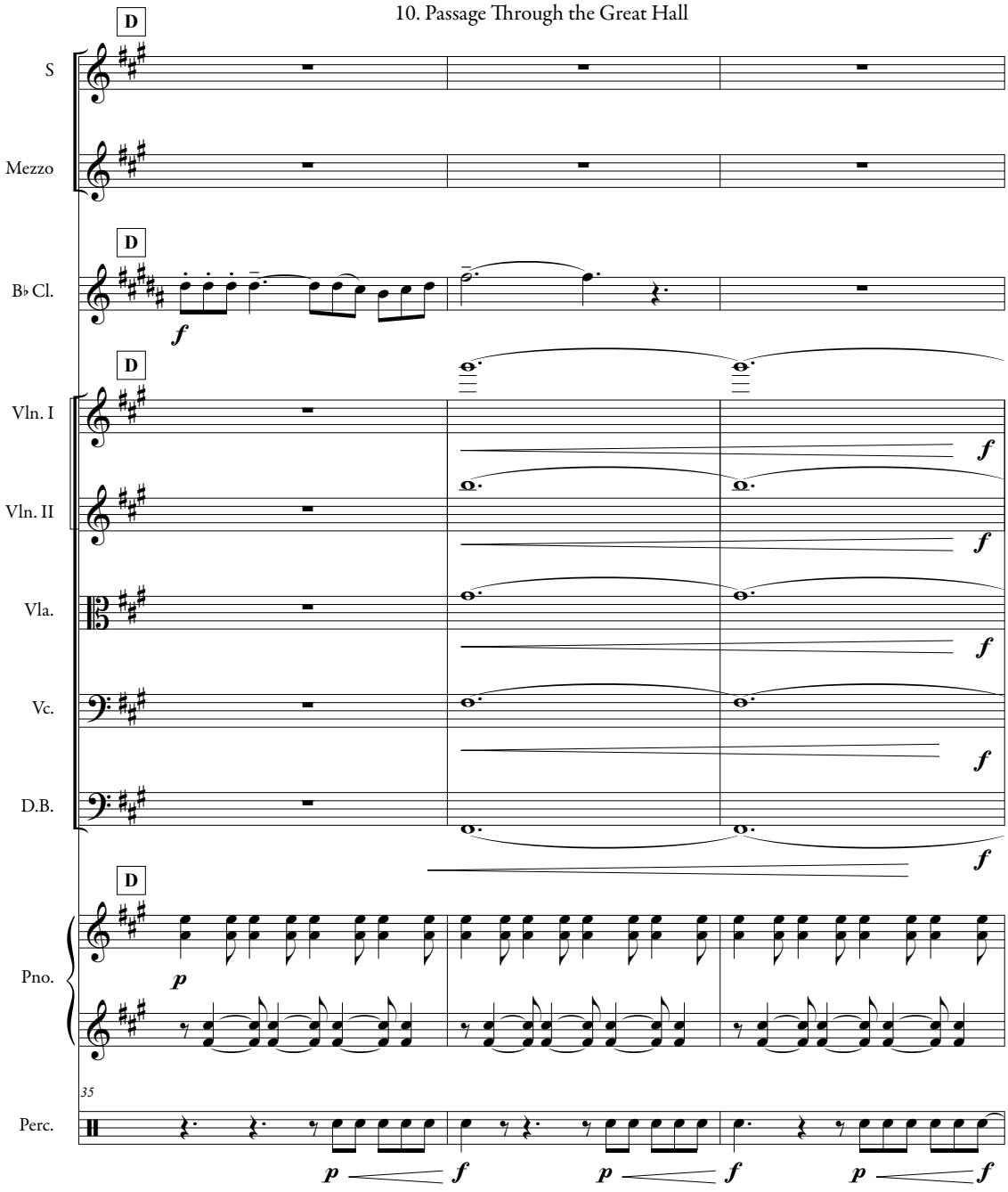


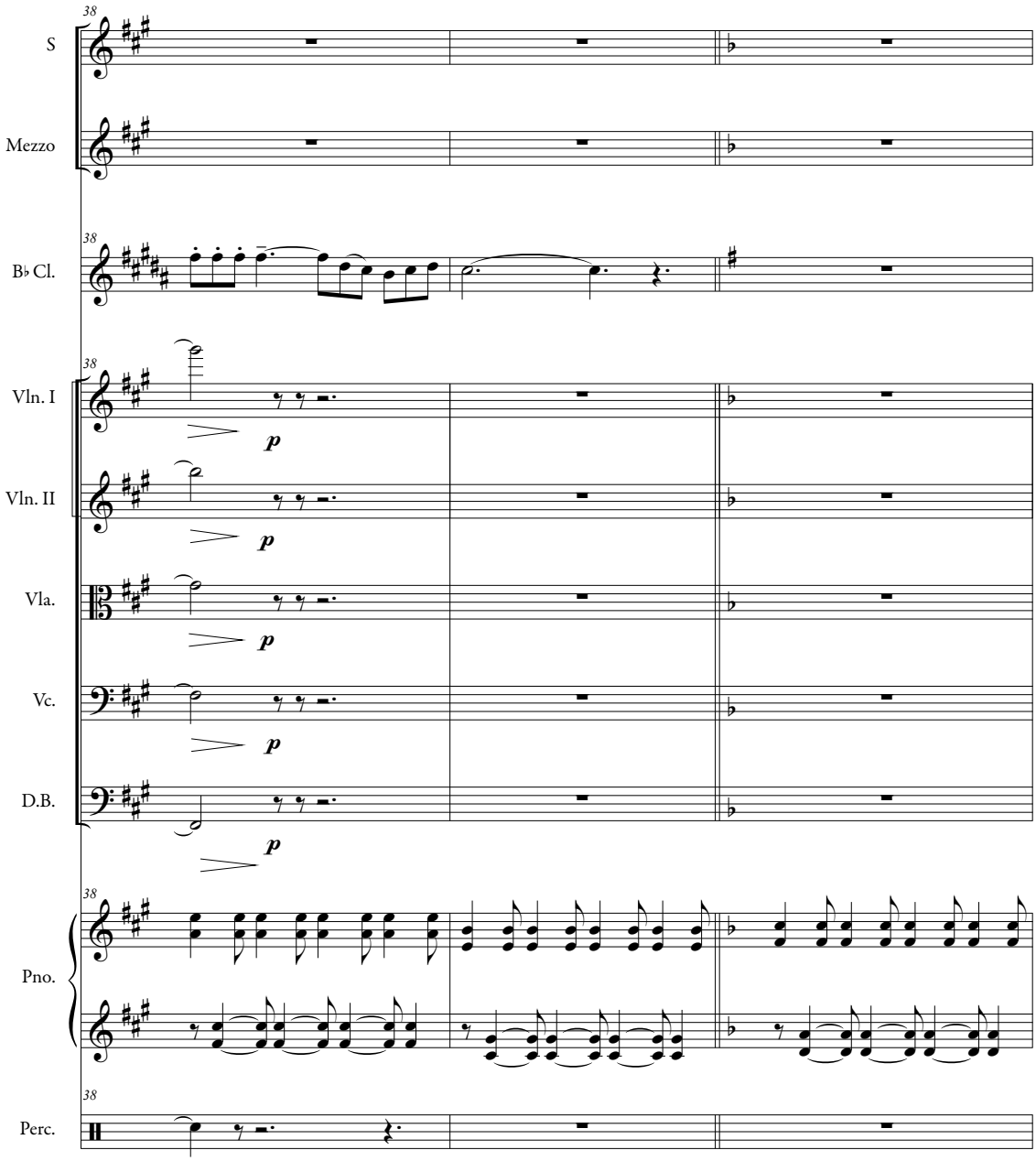

26
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
p
pp
tr

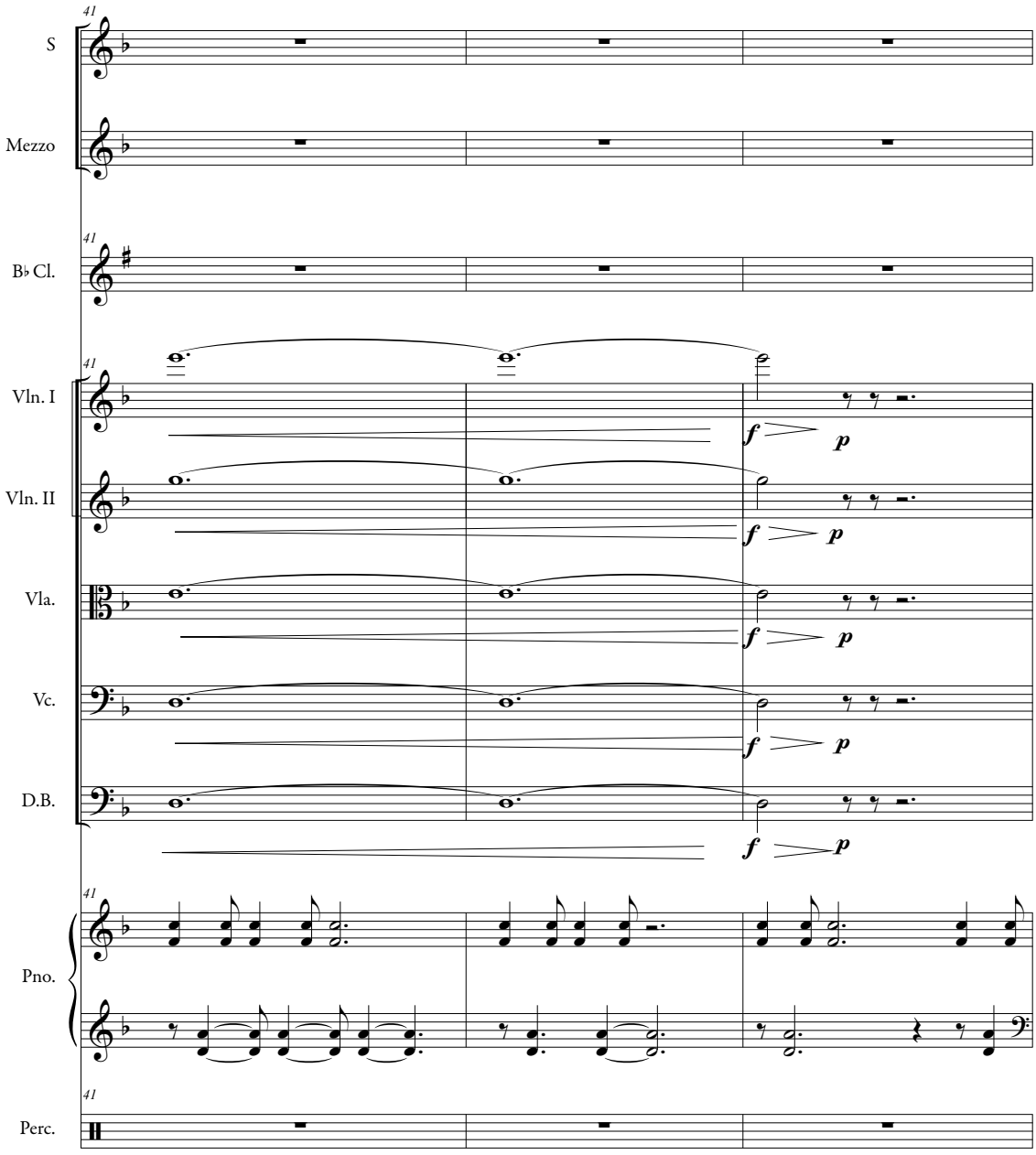

10. Passage Through the Great Hall
C
S
Mezzo
Ma - ma and Ra - chil and A - ron, ne - ver for - get lit - tle A - ron who will be -
C
B♭ Cl.
p
C
Vln. I
Vln. II
Vla.
Vc.
D.B.
C
Pno.
p
28
Perc.
p

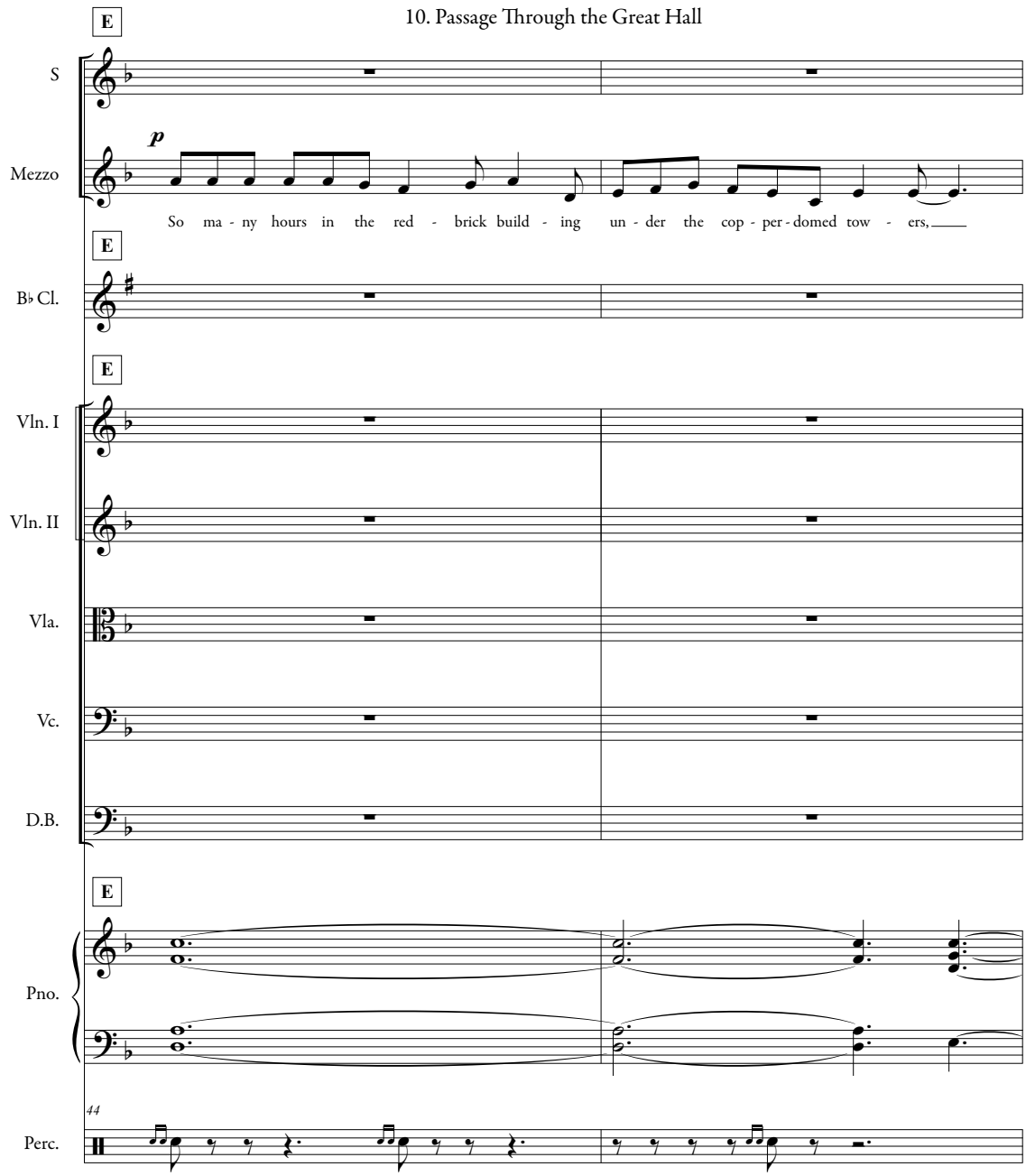

30
S
Mezzo
come a world trav - el - er And Ra - chil who will live by the
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

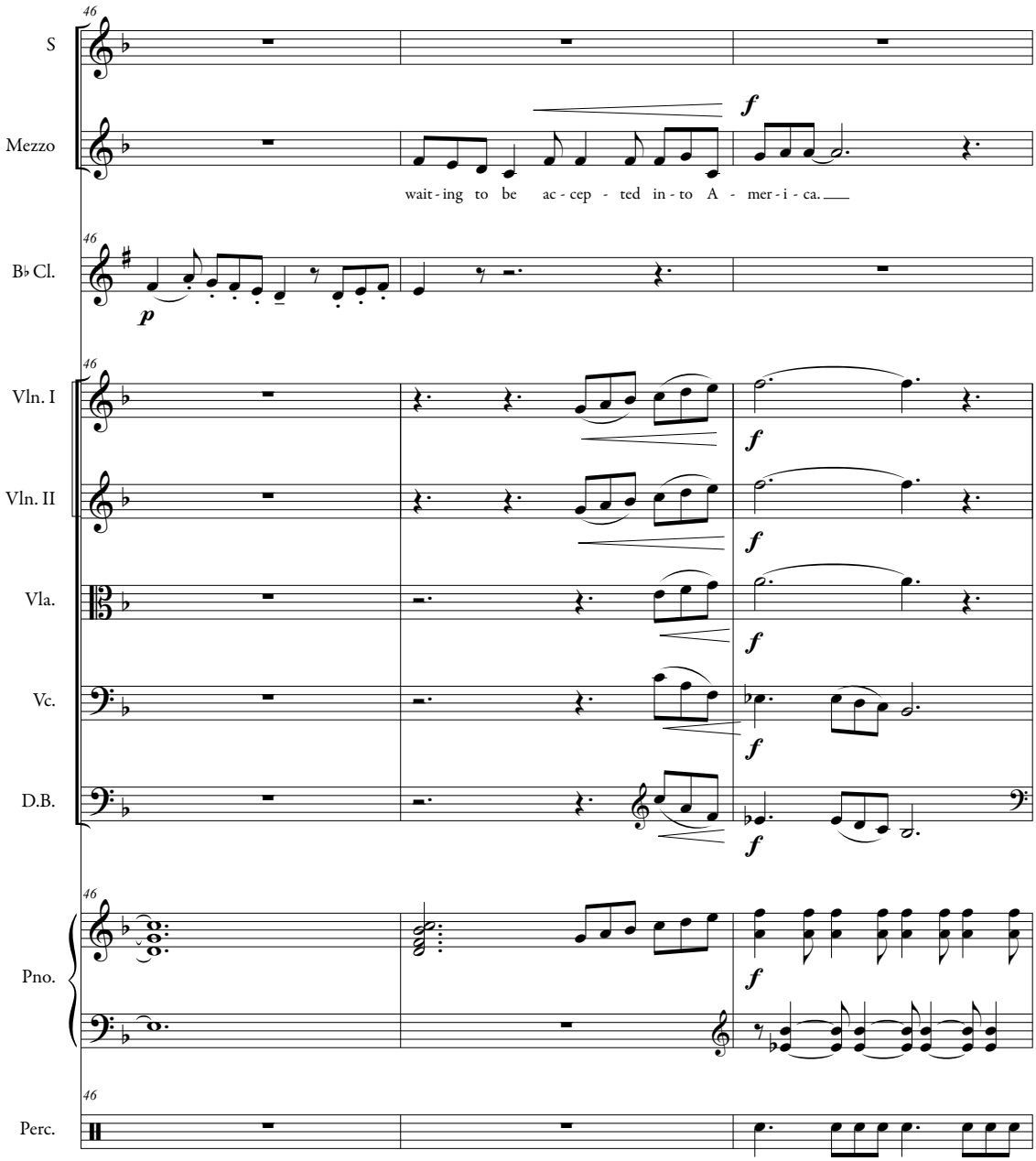

32
S
Mezzo
o - cean as if re - mem - bering the pas - sage o - ver.
32
B♭ Cl.
32
Vln. I
Vln. II
Vla.
Vc.
D.B.
tr
f
p
32
Pno.
32
Perc.

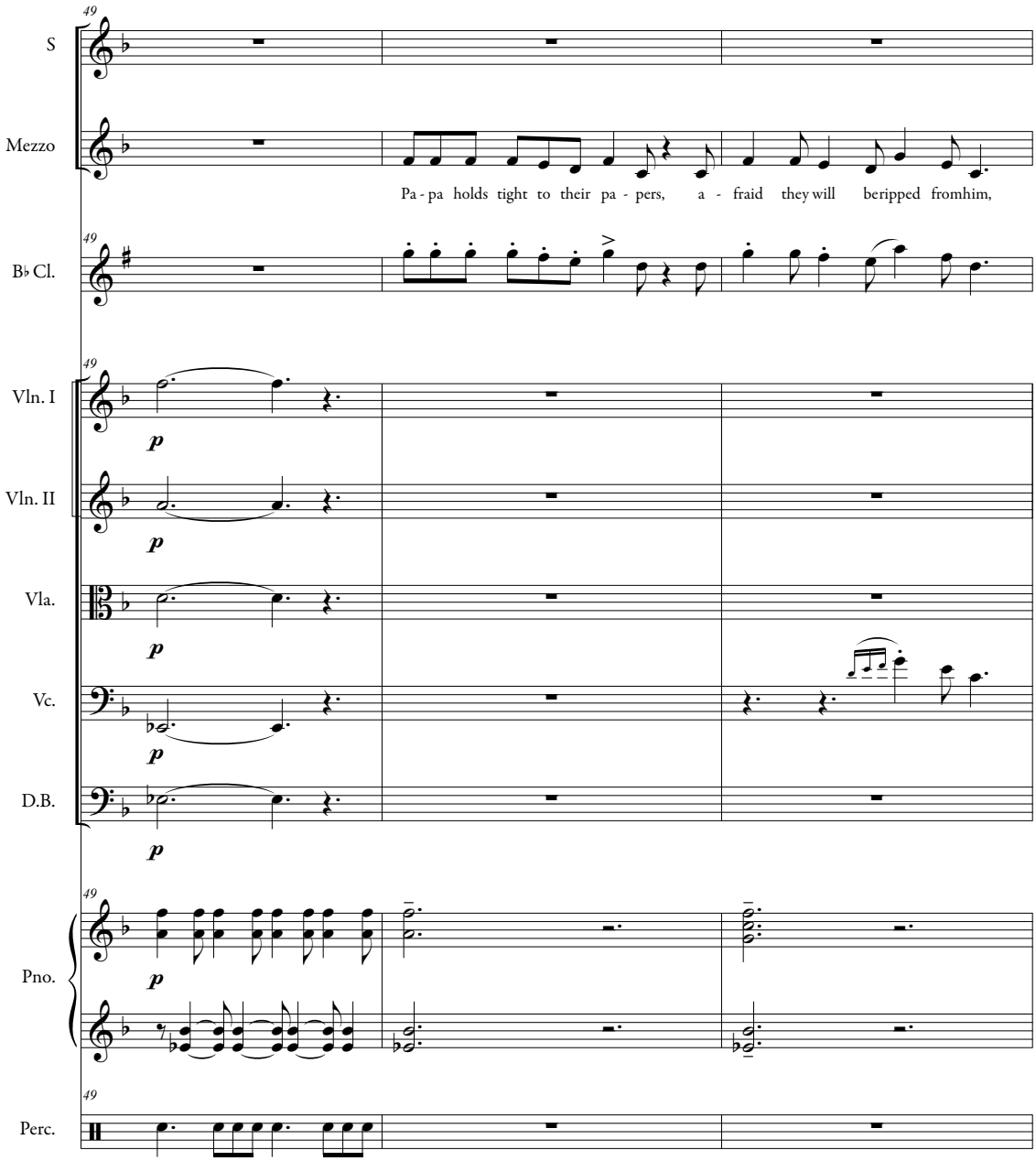

10. Passage Through the Great Hall
D
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
35
Perc.
f
p

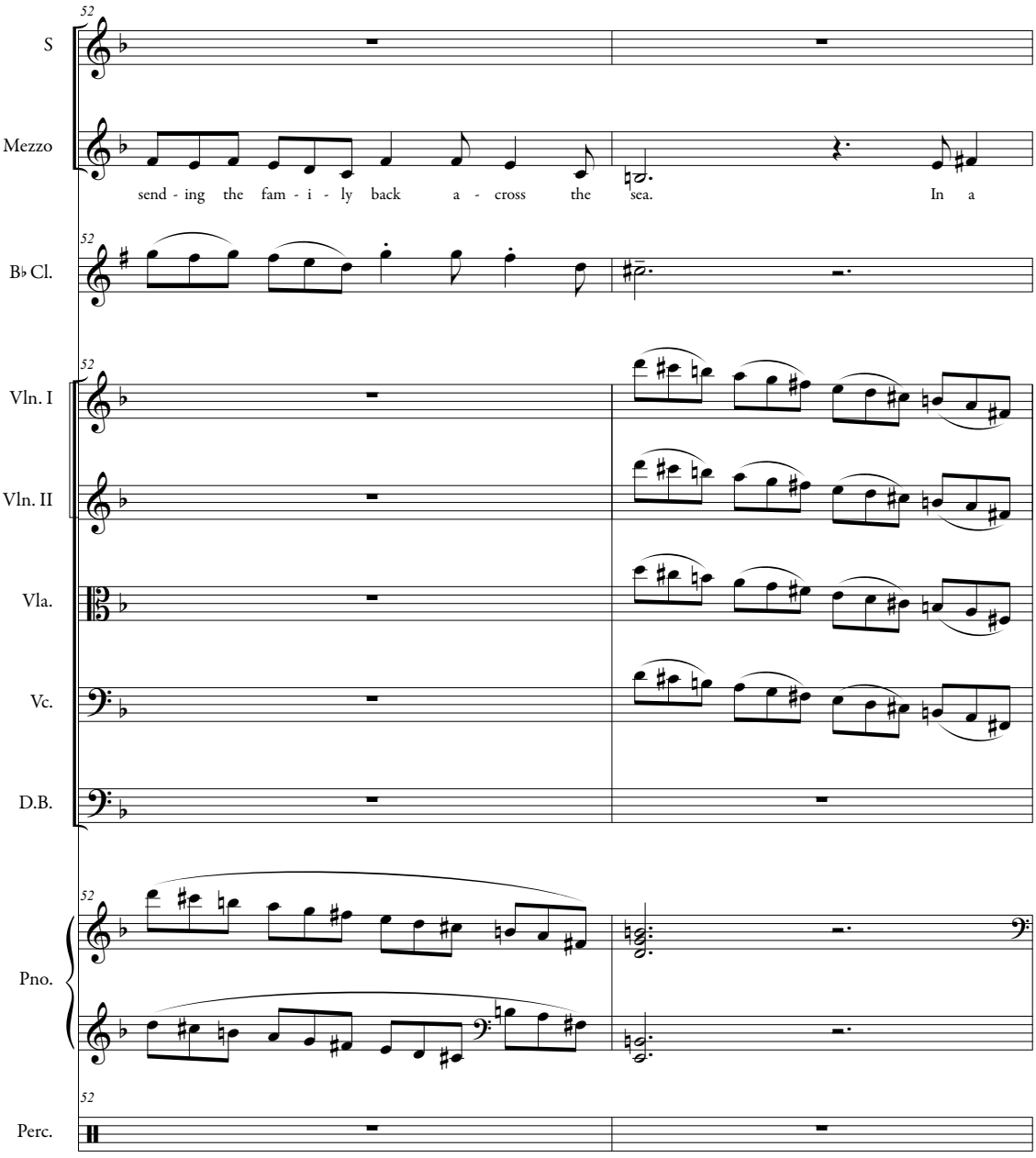

38
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p

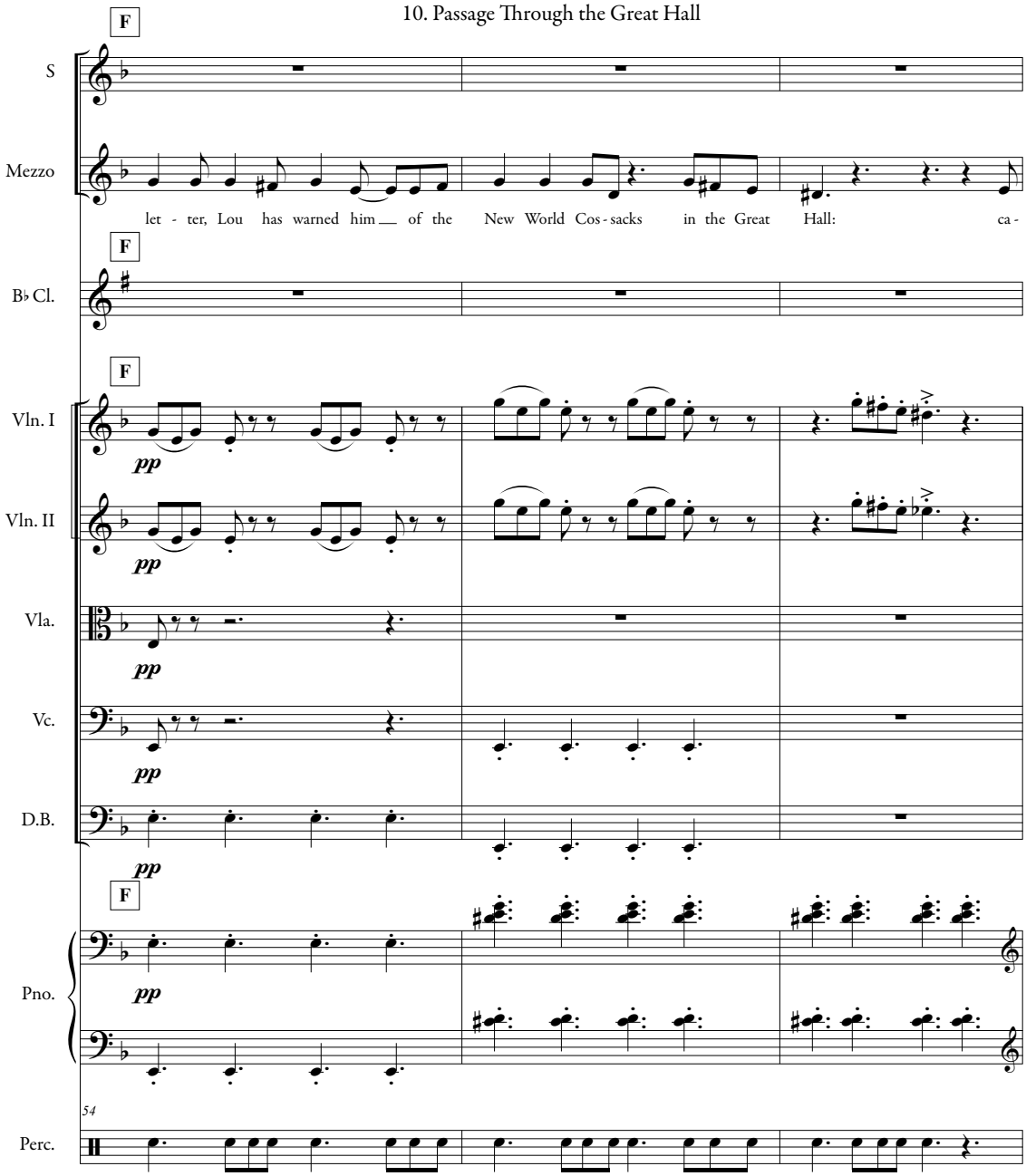

41
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
p

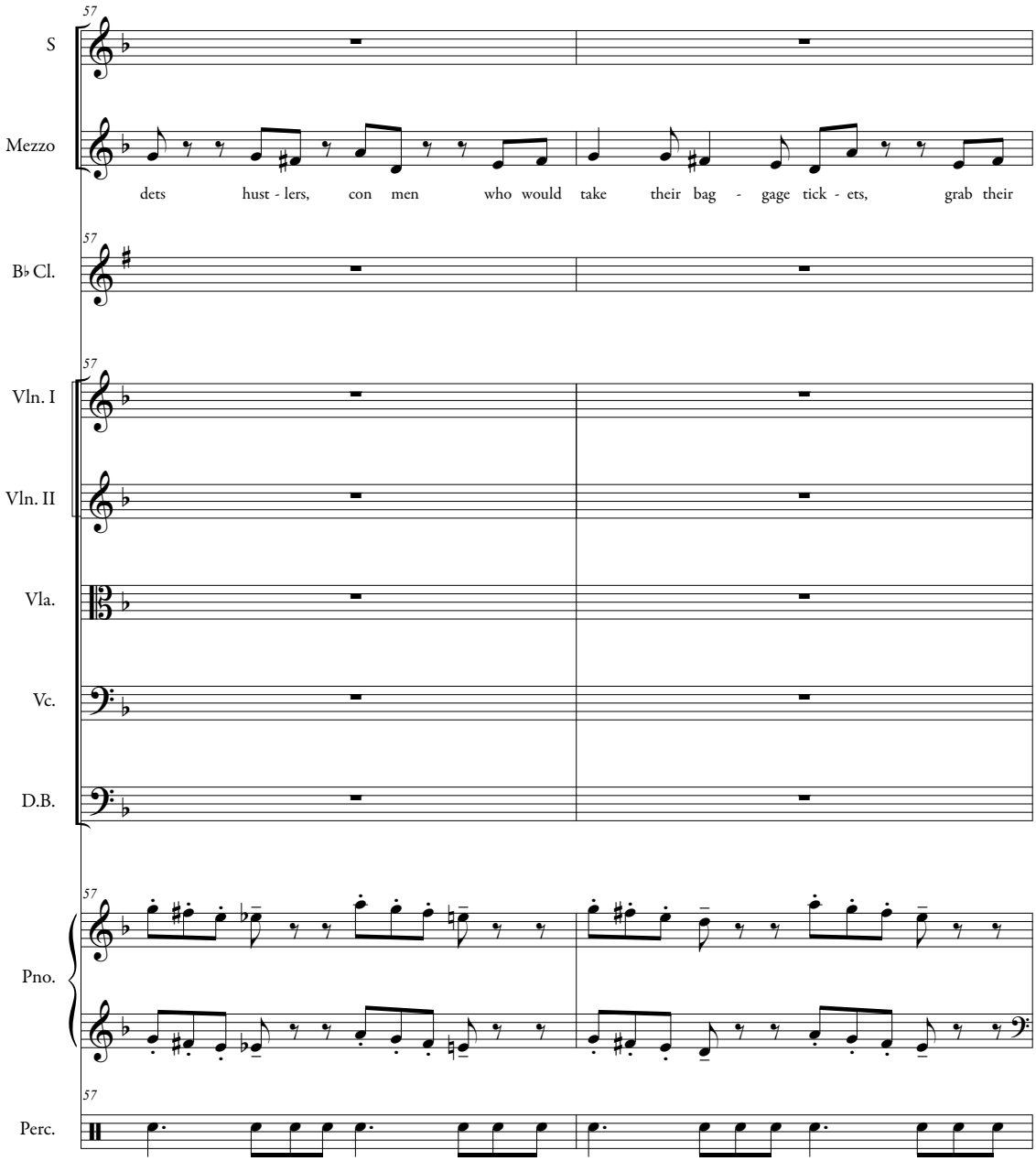

10. Passage Through the Great Hall
E
S
Mezzo
p
So ma - ny hours in the red - brick build - ing un - der the cop - per - domed tow - ers,
E
B♭ Cl.
E
Vln. I
Vln. II
Vla.
Vc.
D.B.
E
Pno.
44
Perc.

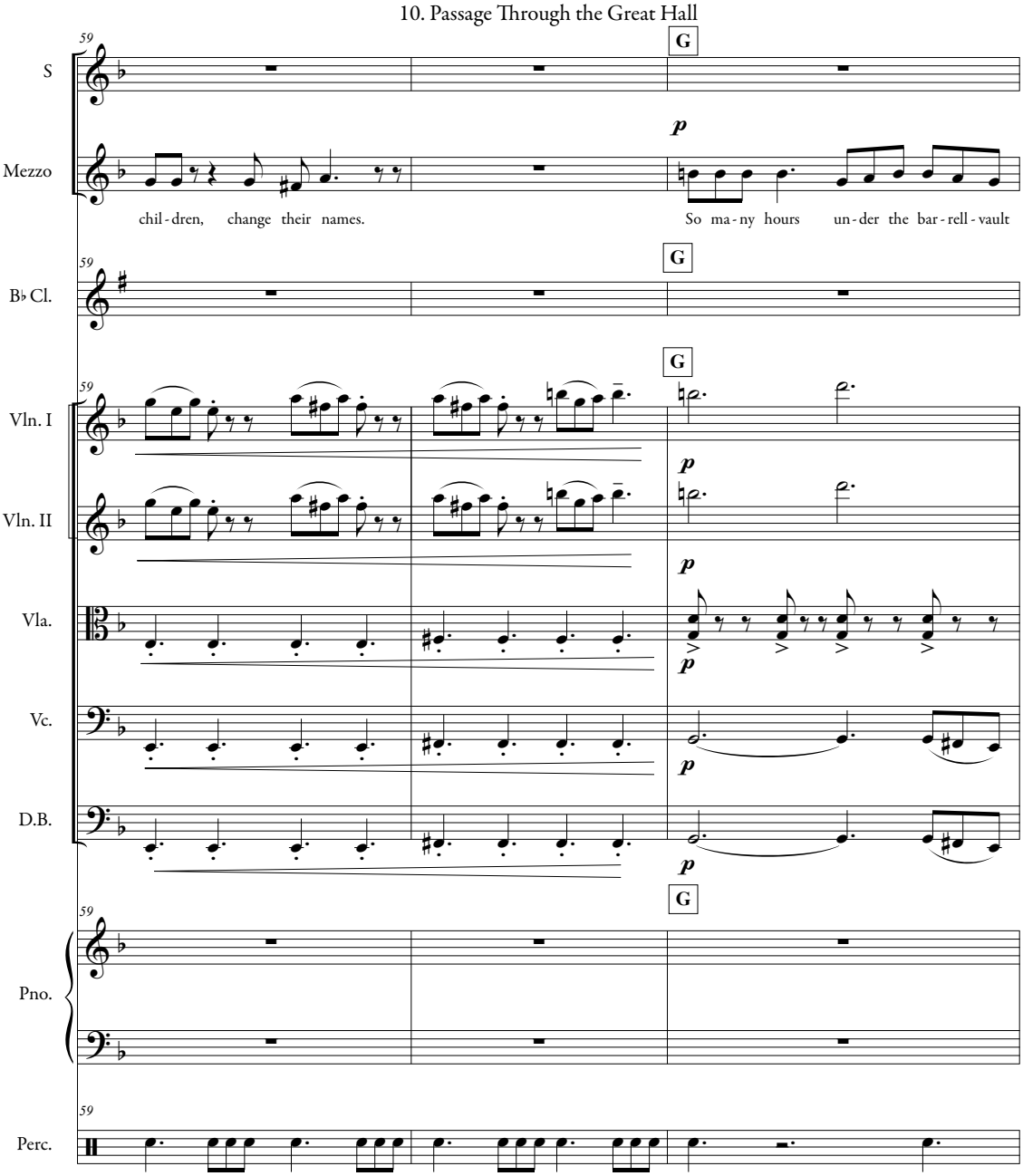

46
S
Mezzo
f
wait - ing to be ac - cep - ted in - to A - mer - i - ca.
B♭ Cl.
p
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

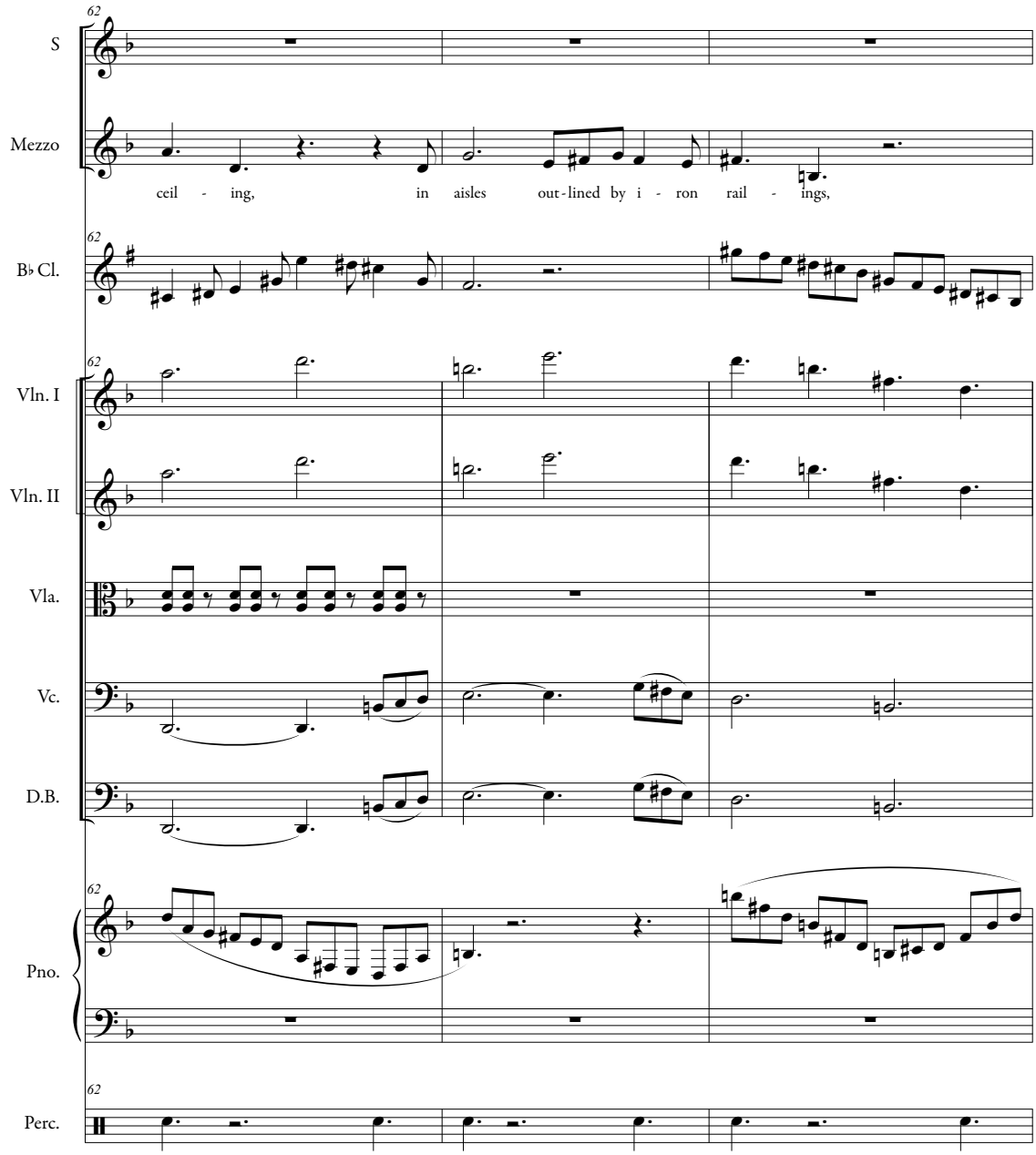

49
S
Mezzo
Pa - pa holds tight to their pa - pers, a - fraid they will beripped fromhim,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
Pno.
Perc.

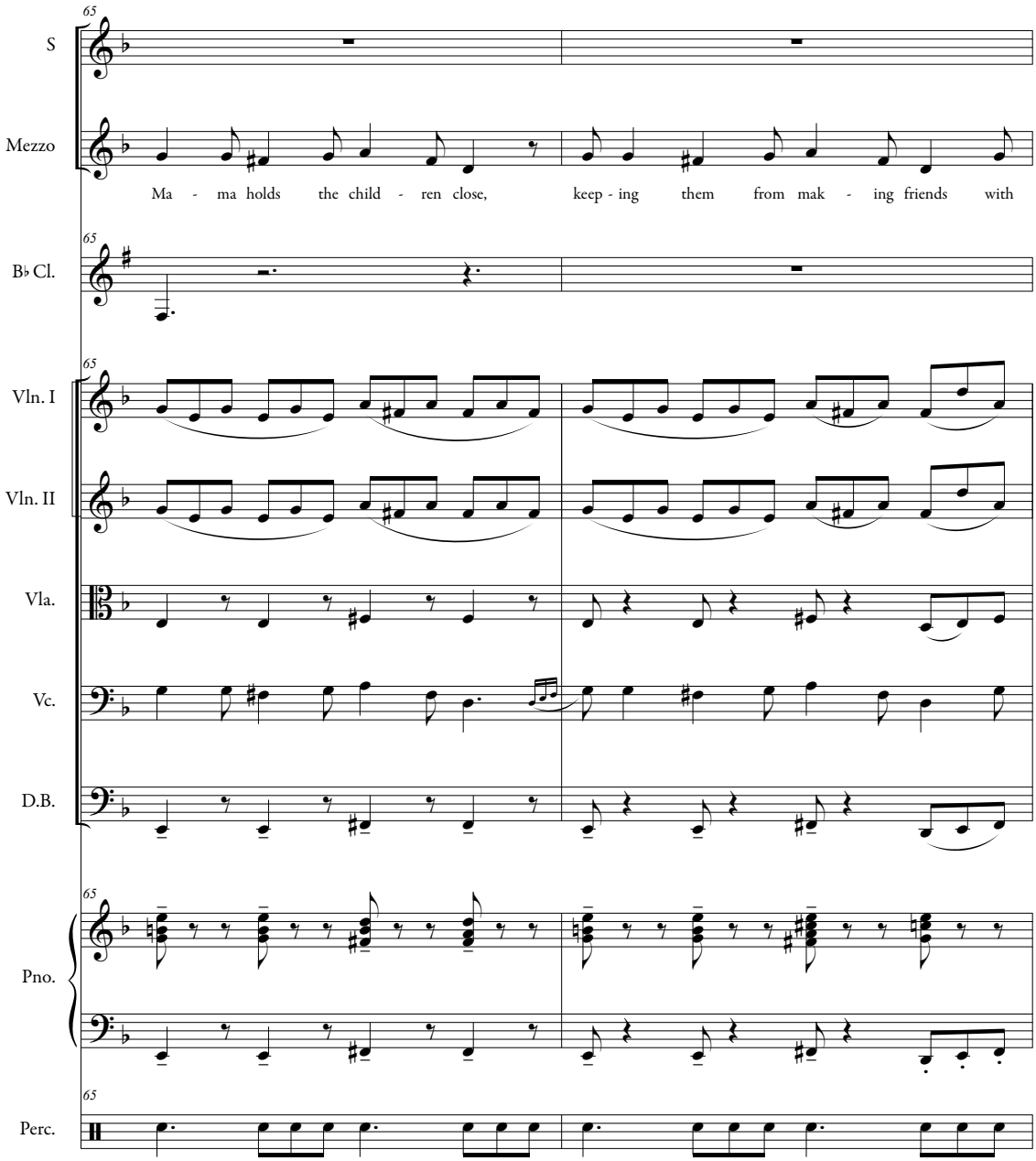

52
S
Mezzo
send - ing the fam - i - ly back a - cross the sea. In a
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

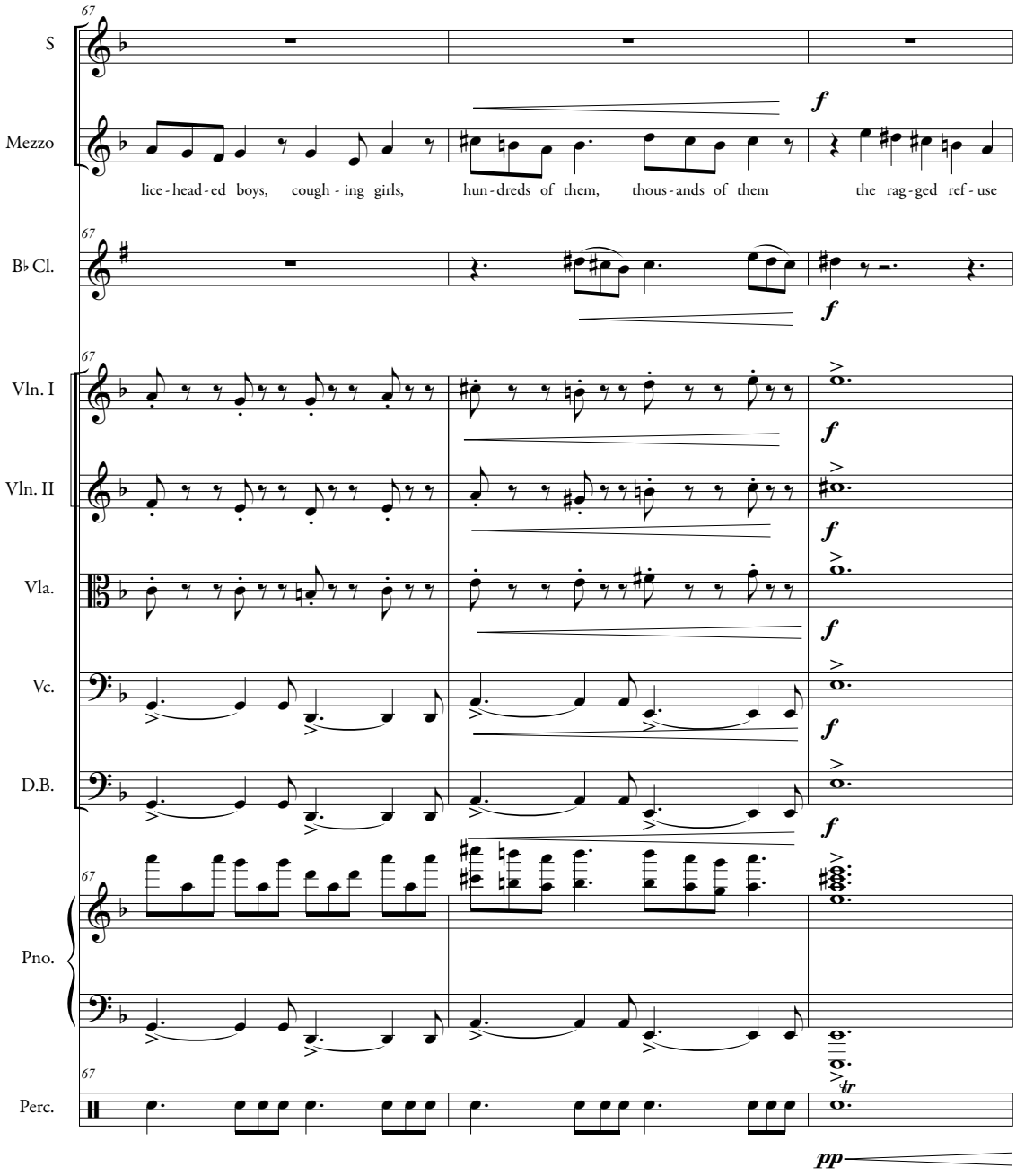

F
S
Mezzo
let - ter, Lou has warned him of the New World Cos - sacks in the Great Hall: ca -
F
B♭ Cl.
F
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
D.B.
pp
F
Pno.
pp
54
Perc.

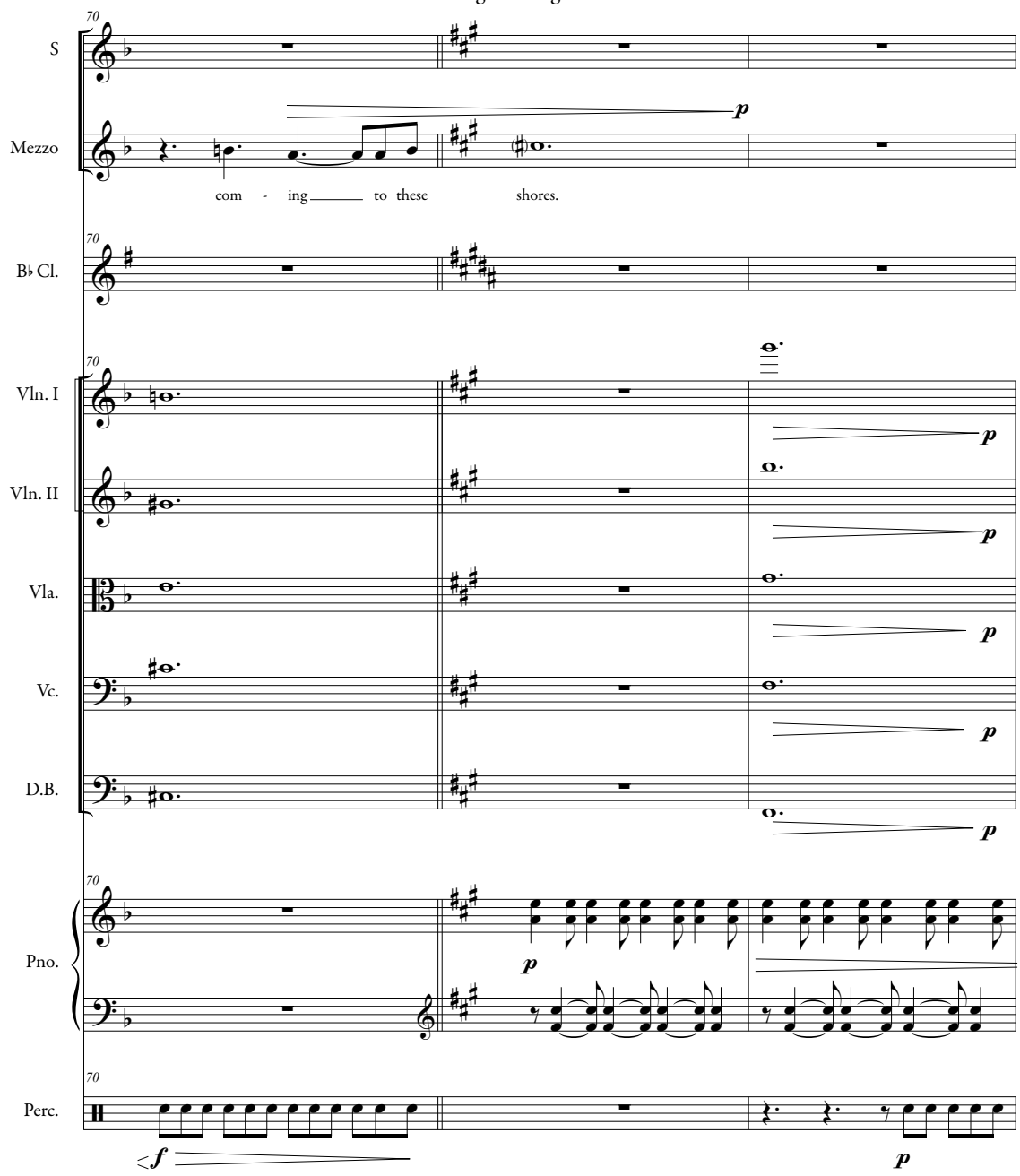

57
S
Mezzo
dets hust - lers, con men who would take their bag - gage tick - ets, grab their
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

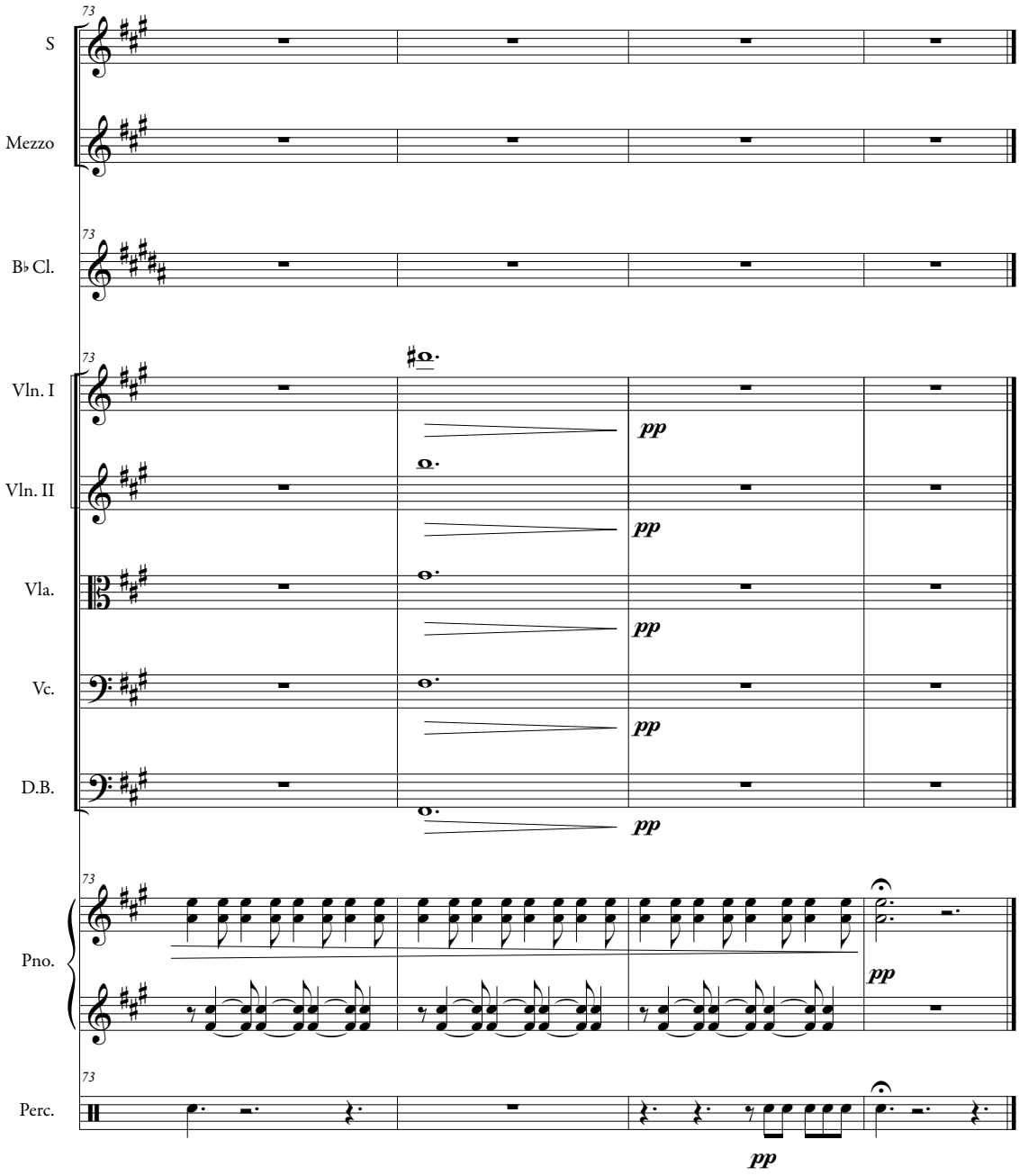

59
G
S
Mezzo
p
chil - dren, change their names.
So ma - ny hours un - der the bar - rell - vault
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


62
S
Mezzo
ceil - ing, in aisles out-lined by i - ron rail - ings,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

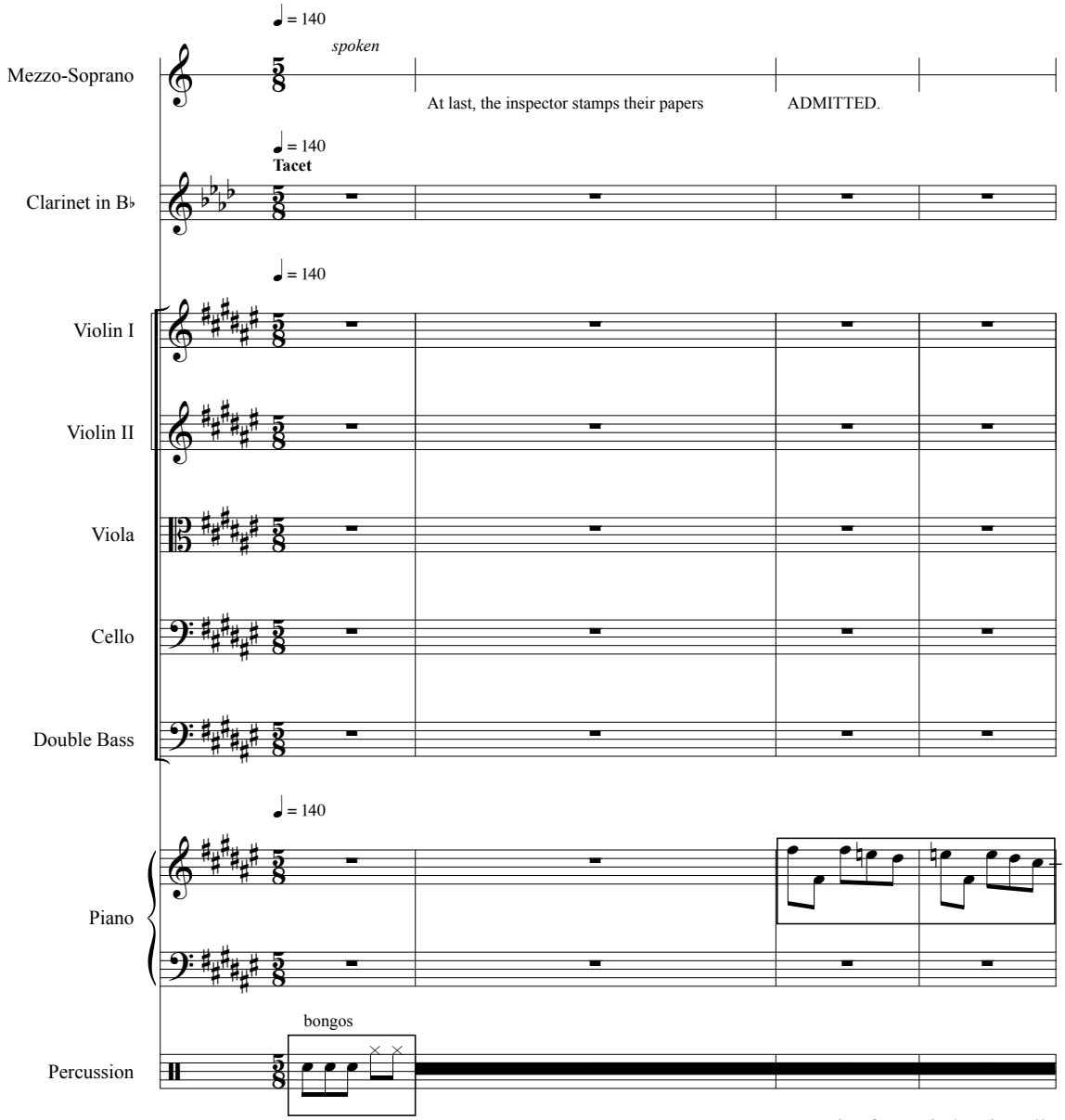

65
S
Mezzo
Ma - ma holds the child - ren close, keep - ing them from mak - ing friends with
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


67
S
Mezzo
f
lice - head - ed boys, cough - ing girls, hun - dreds of them, thous - ands of them the rag - ged ref - use
B♭ Cl.
f
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
tr
pp

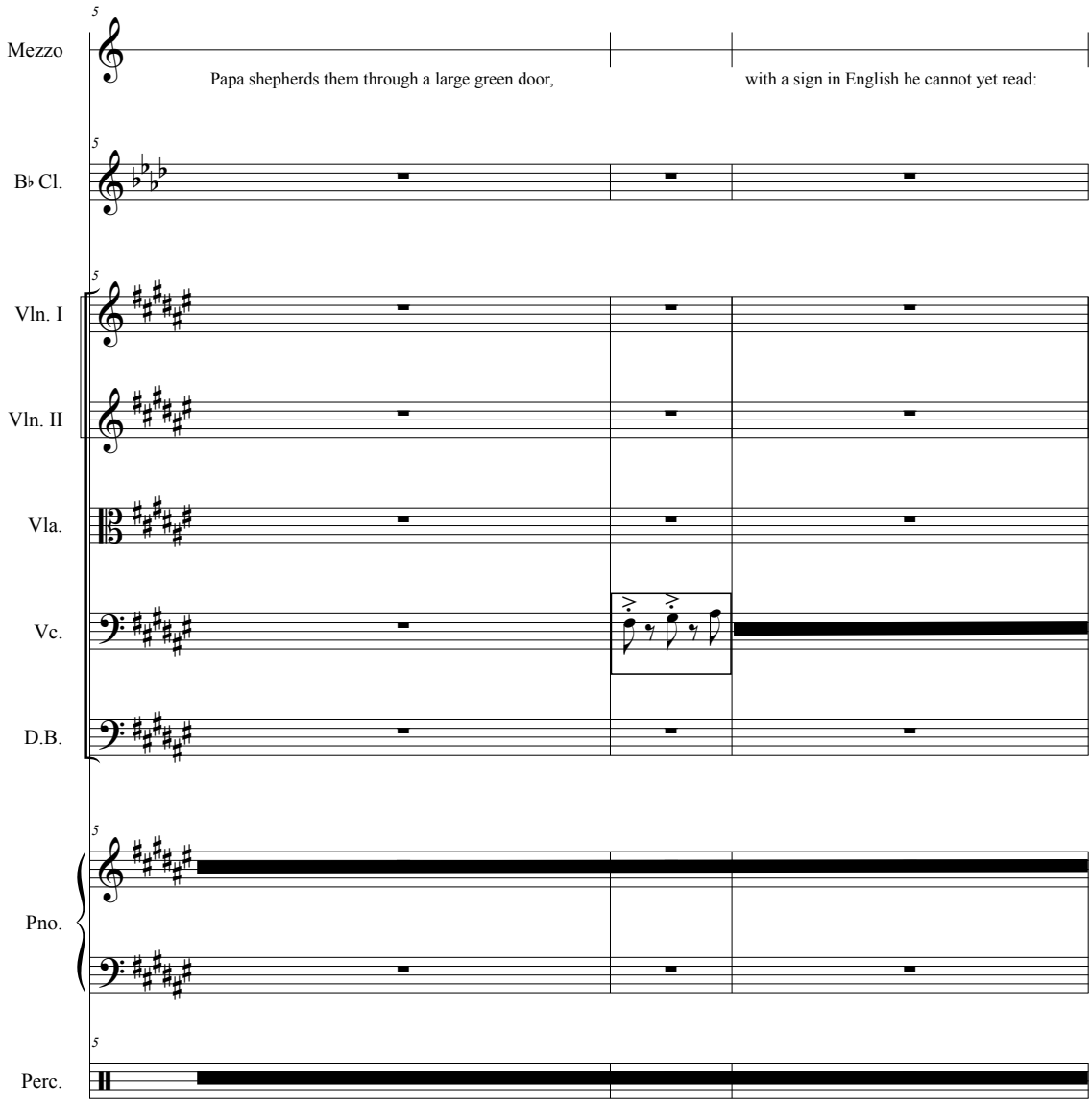

70
S
Mezzo
p
com - ing to these shores.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
<f
p

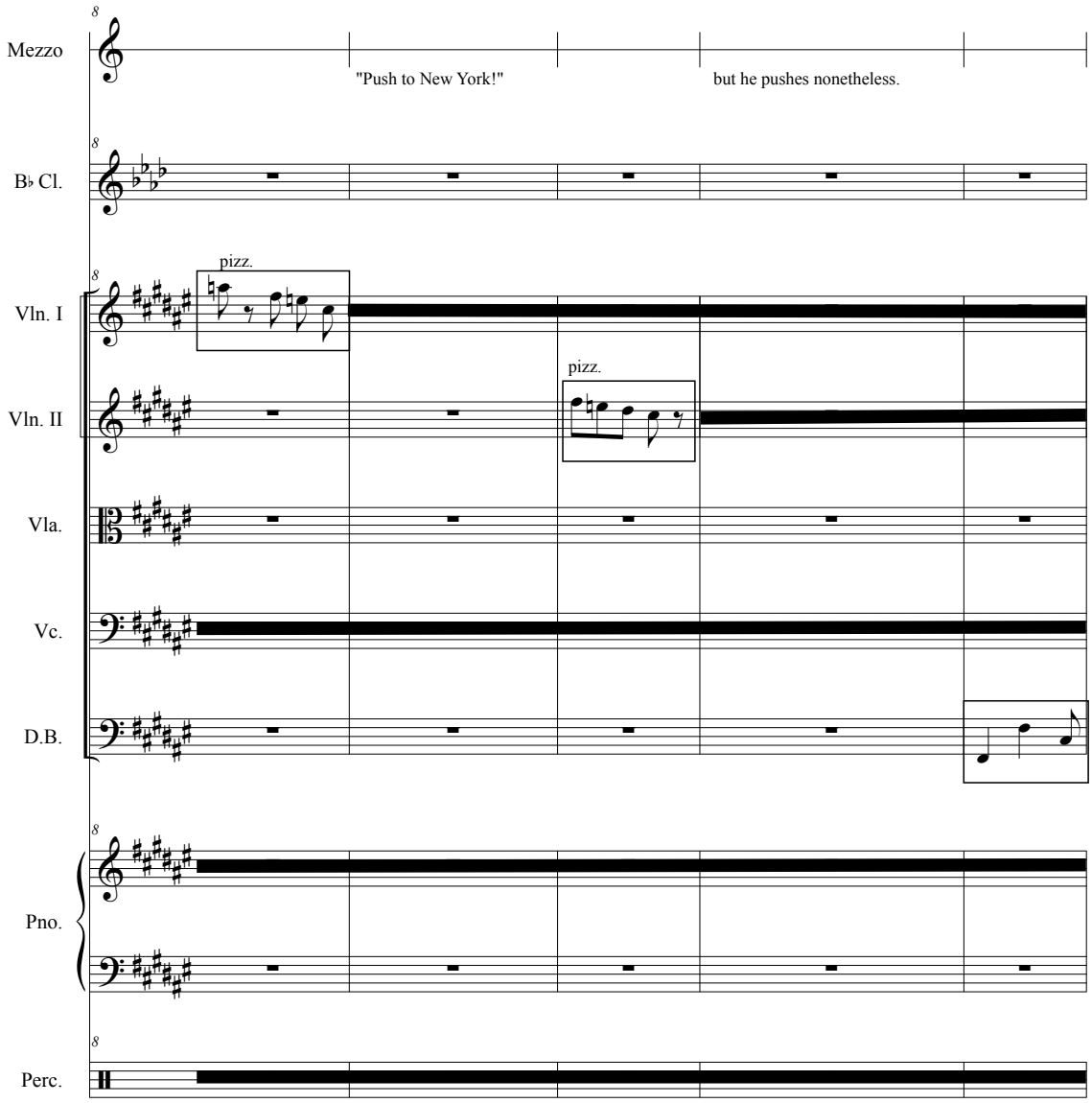

73
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
pp

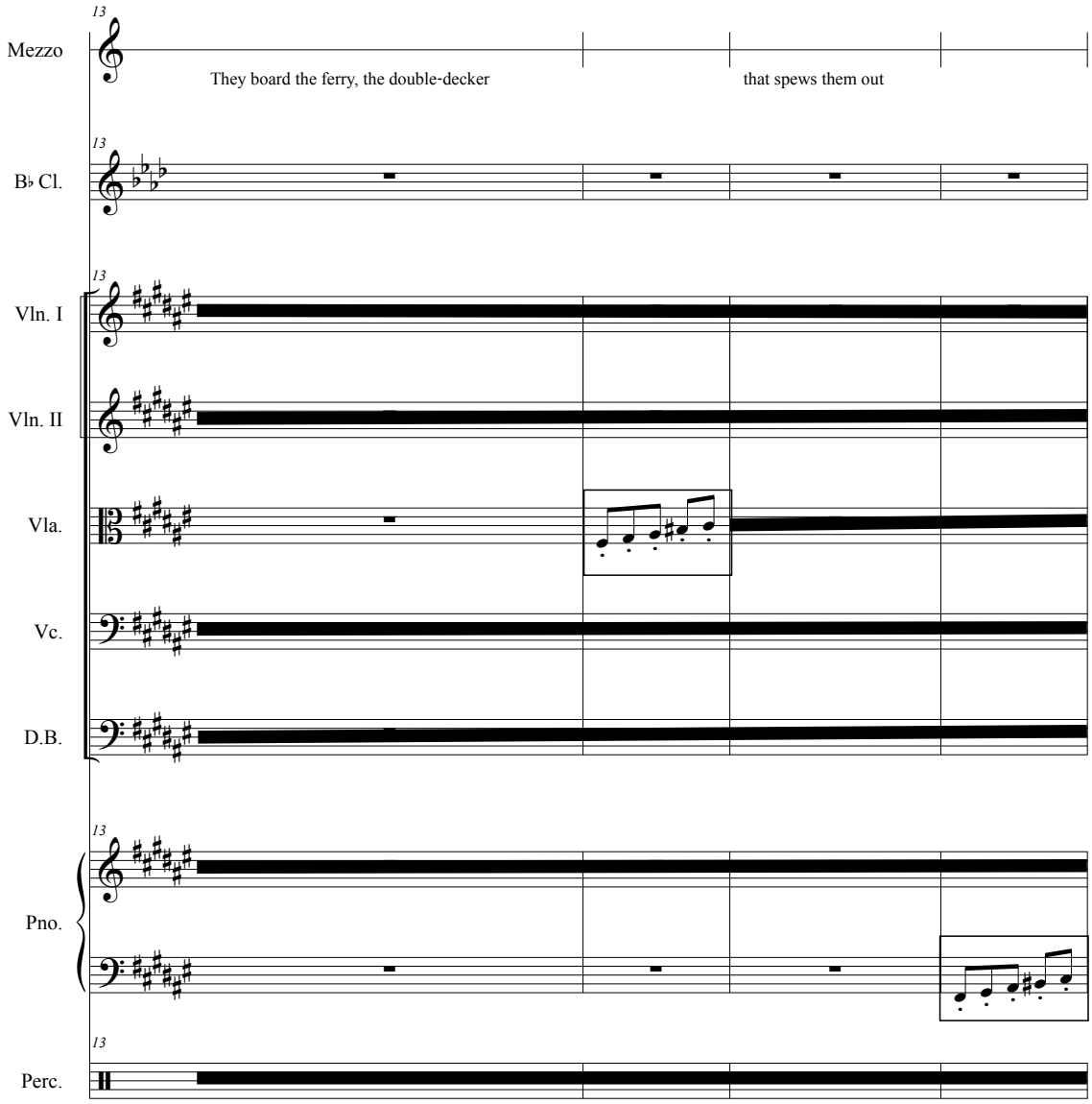
11. Admitted

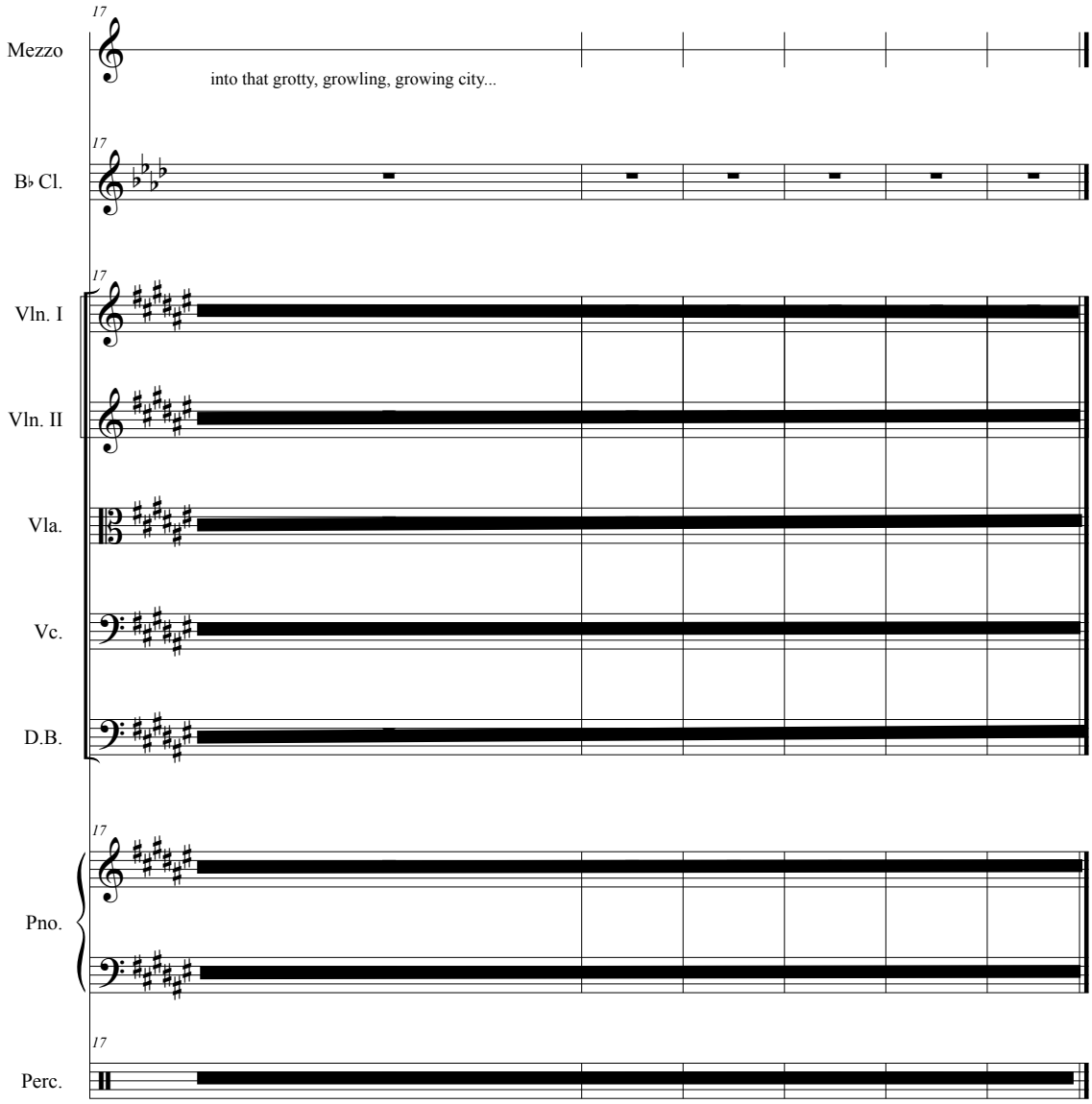


© 2014

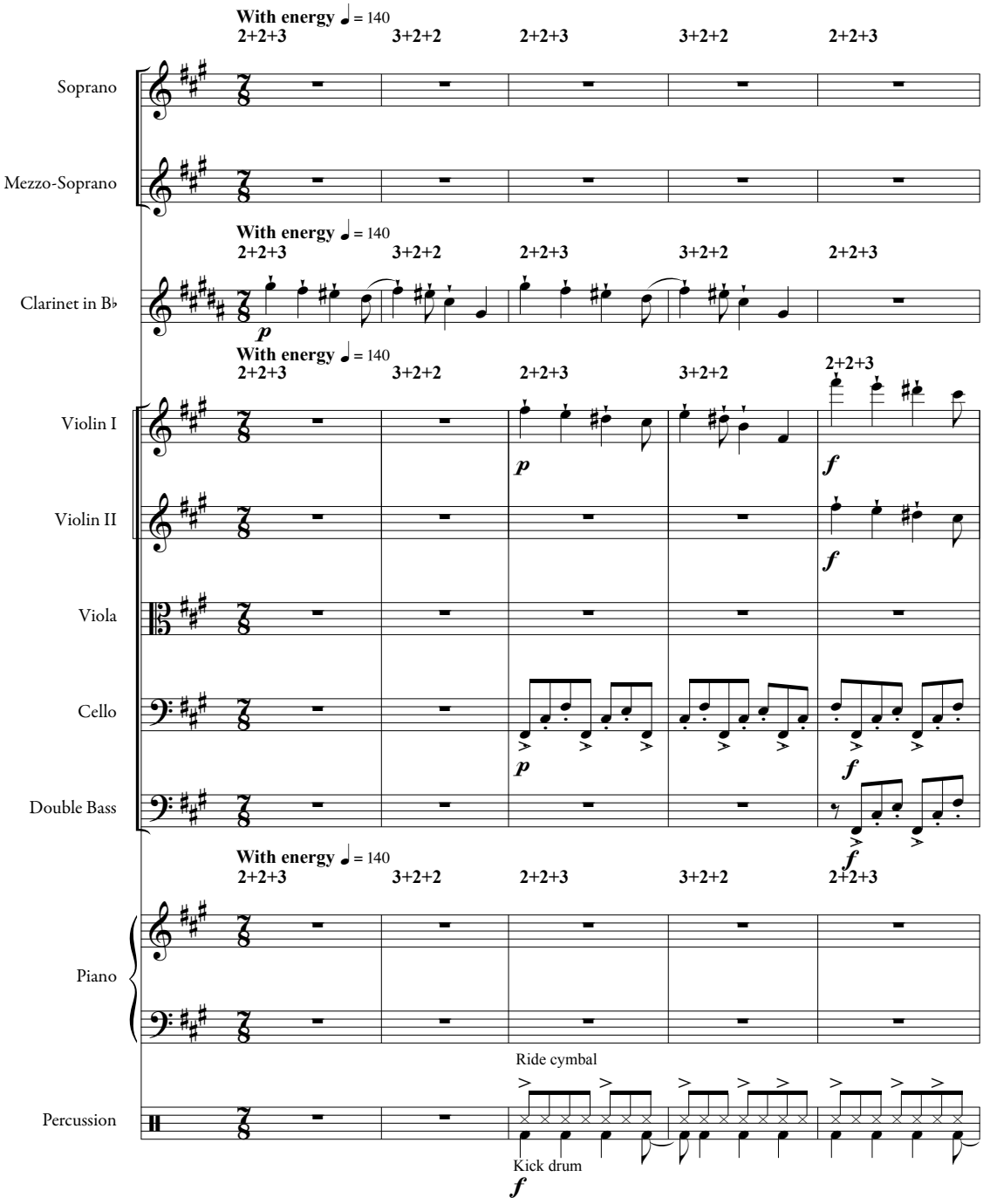

Mezzo
Papa shepherds them through a large green door,
with a sign in English he cannot yet read:
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

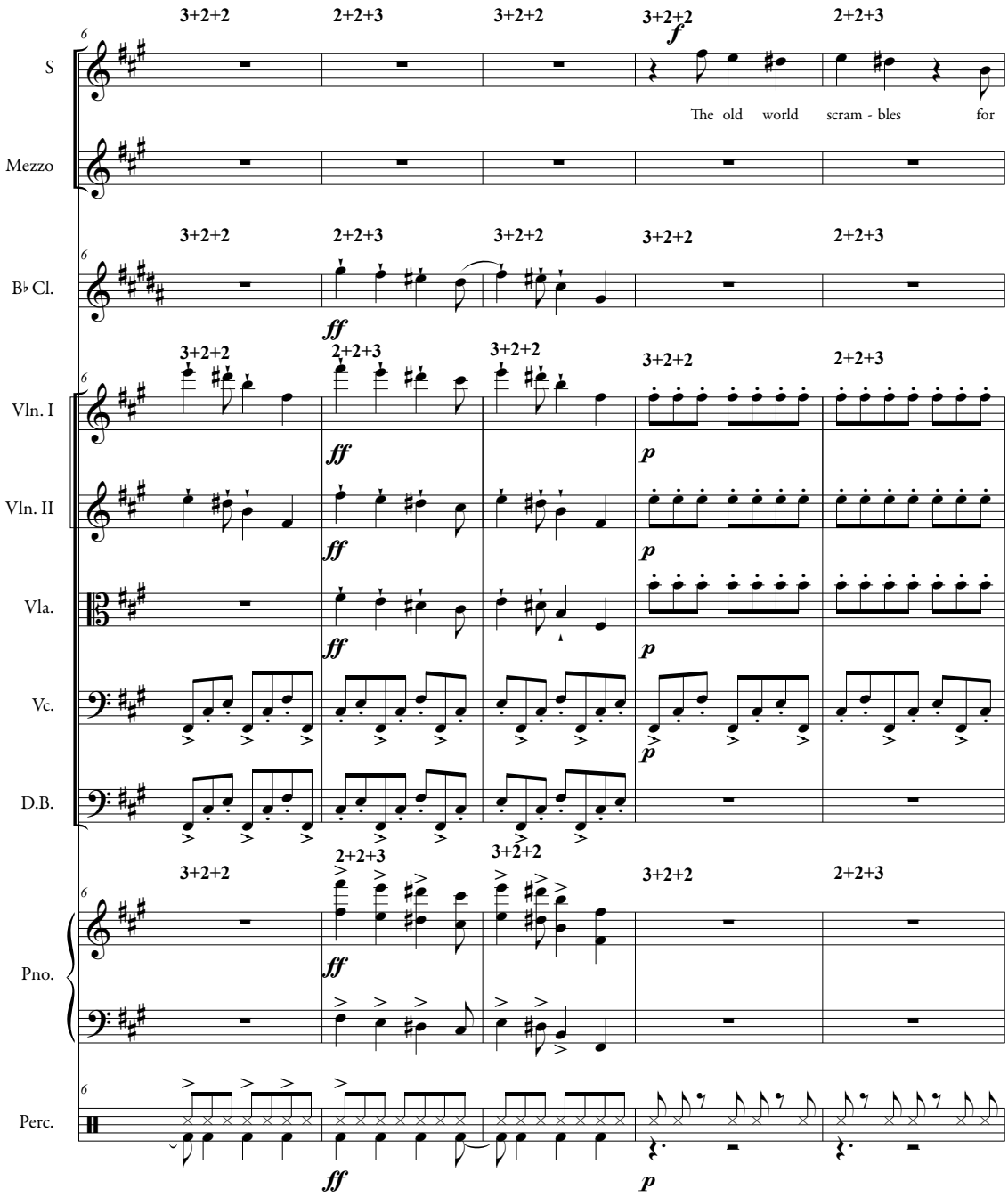

Mezzo
"Push to New York!"
but he pushes nonetheless.
B♭ Cl.
pizz.
Vln. I
pizz.
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

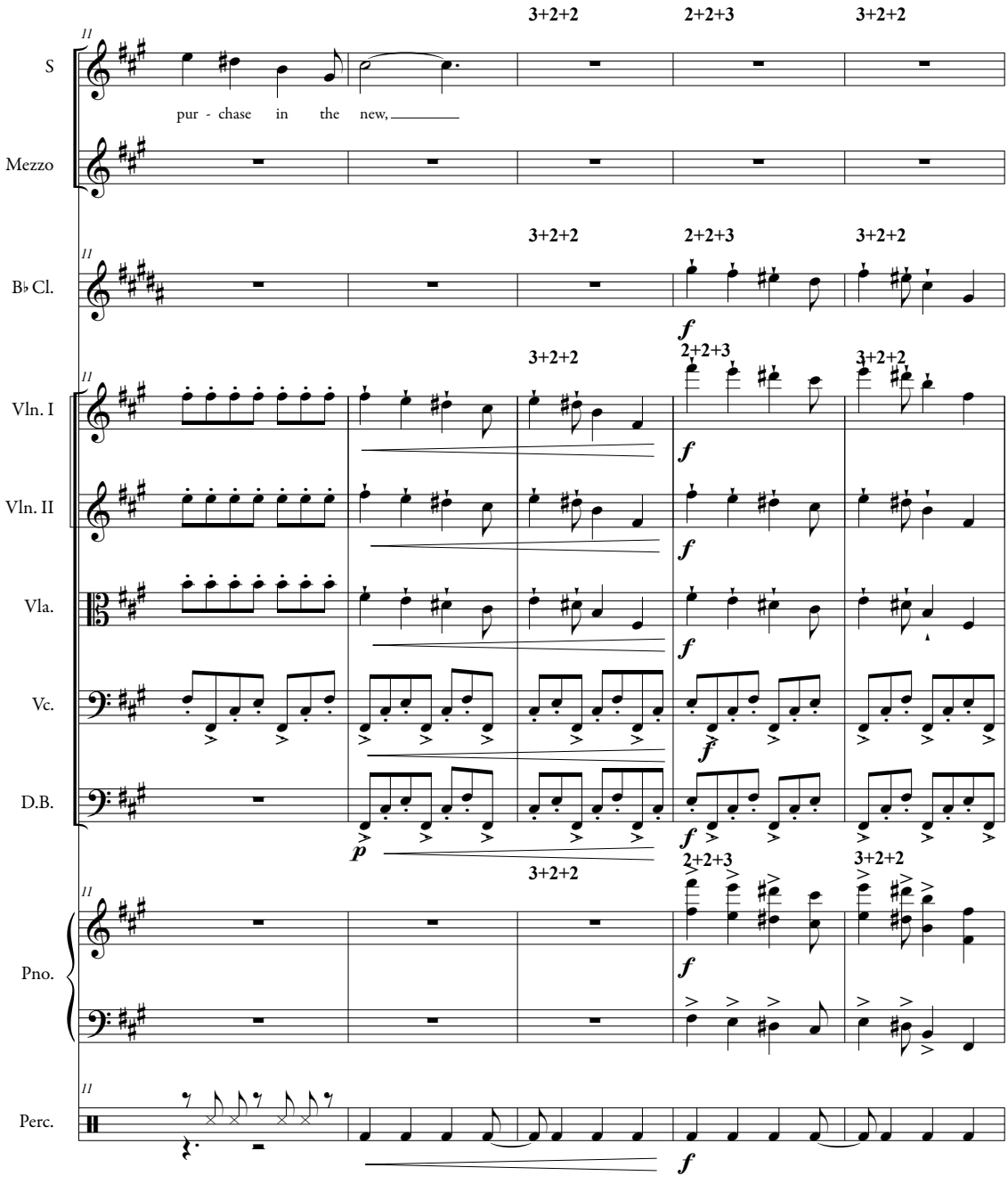

13
Mezzo
They board the ferry, the double-decker
that spews them out
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

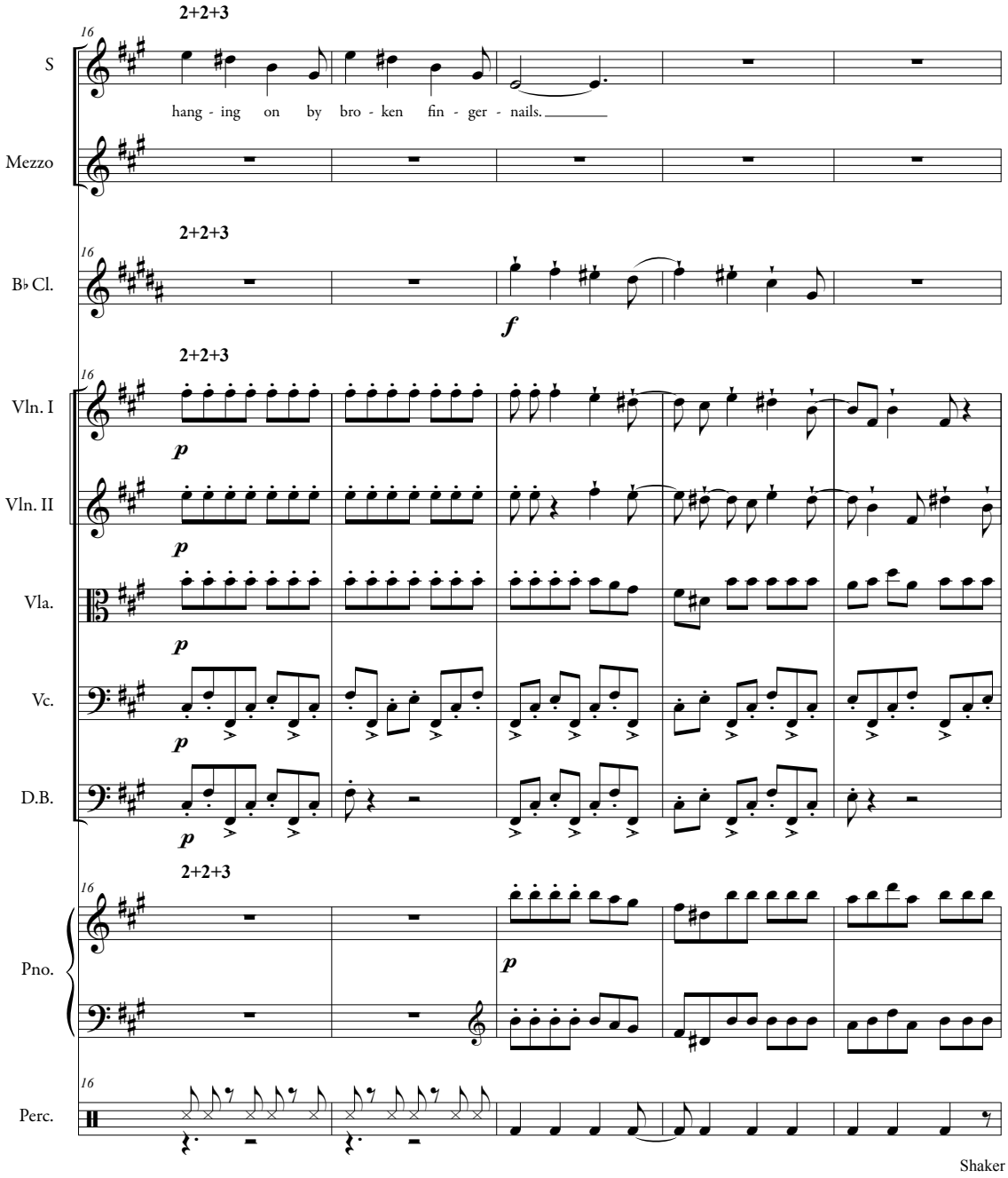

17
Mezzo
into that grotty, growling, growing city...
17
B♭ Cl.
17
Vln. I
Vln. II
Vla.
Vc.
D.B.
17
Pno.
17
Perc.

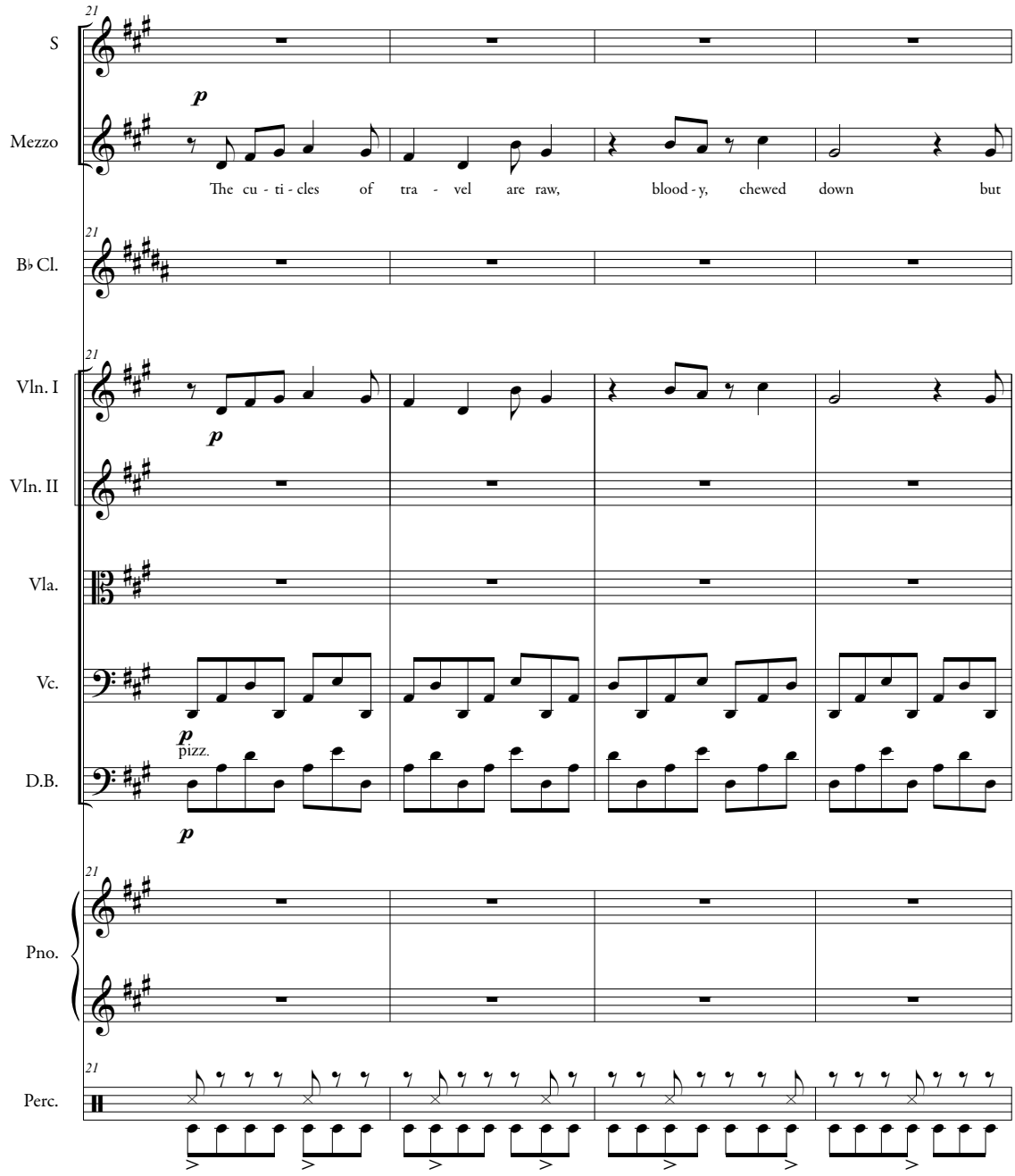
12. Ellis Island Mathematics

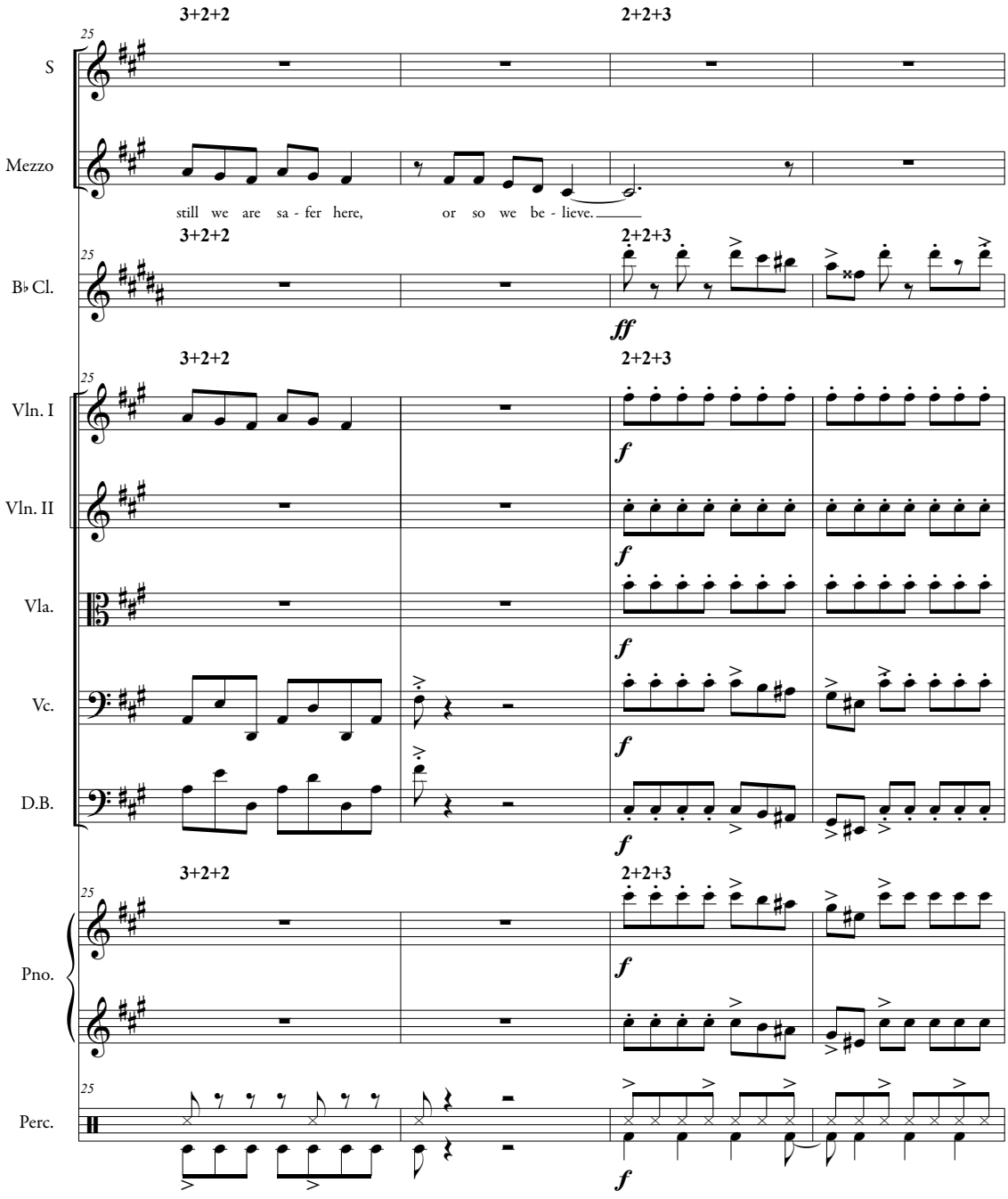


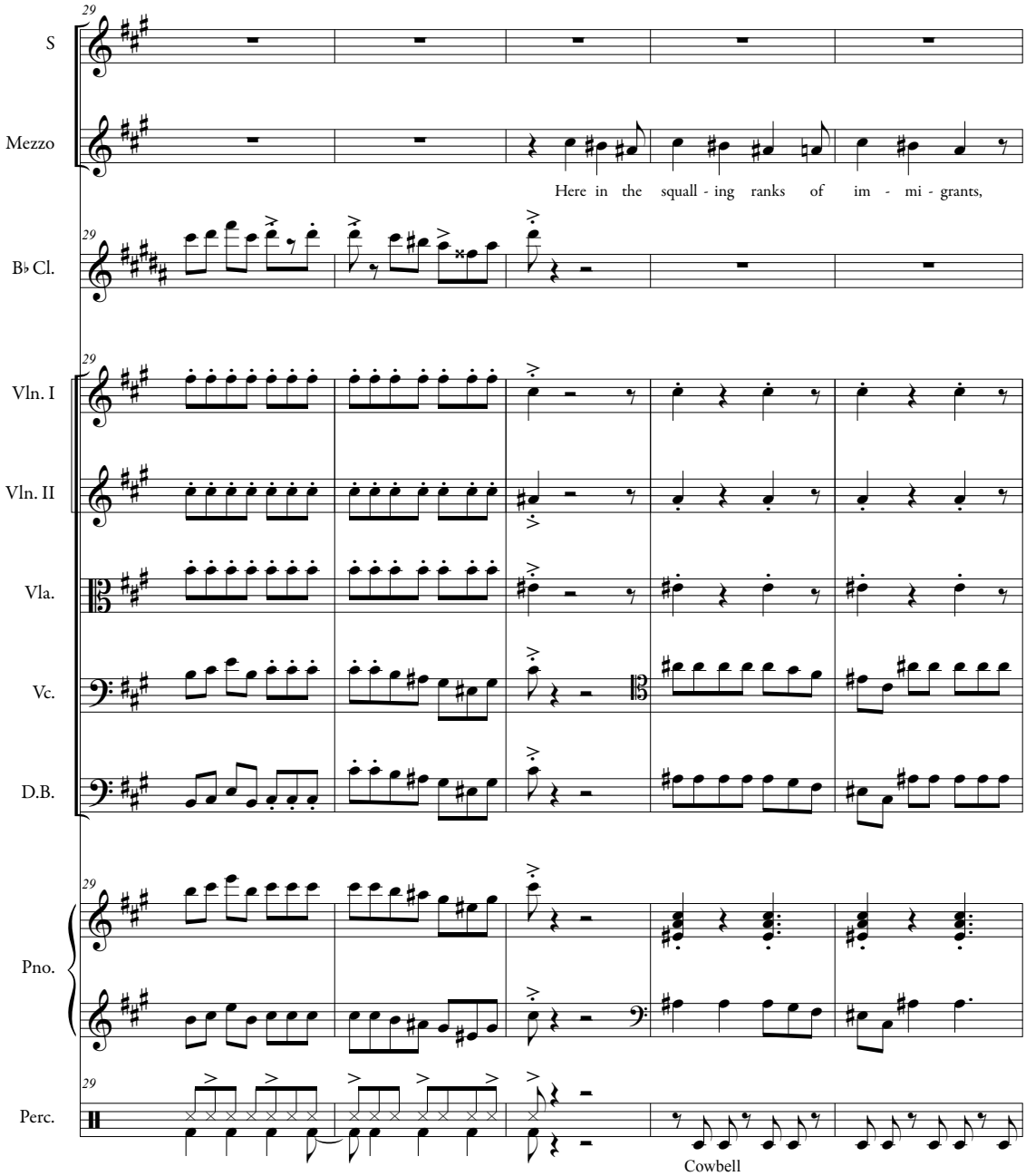

3+2+2
2+2+3
3+2+2
3+2+2
2+2+3
S
Mezzo
f
The old world scram - bles for
B♭ Cl.
ff
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
Pno.
Perc.

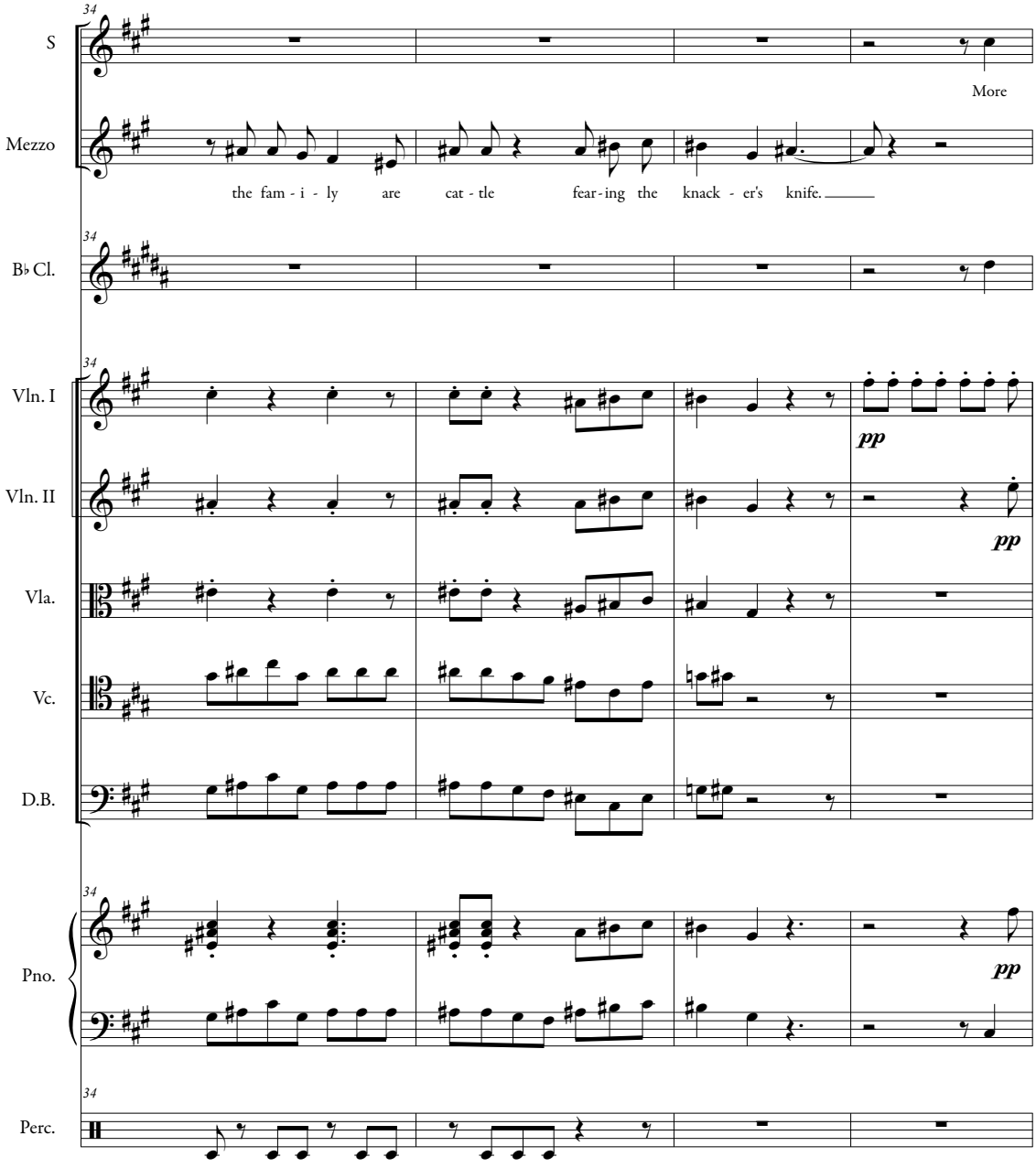

3+2+2
2+2+3
3+2+2
S
pur - chase in the new,
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
p

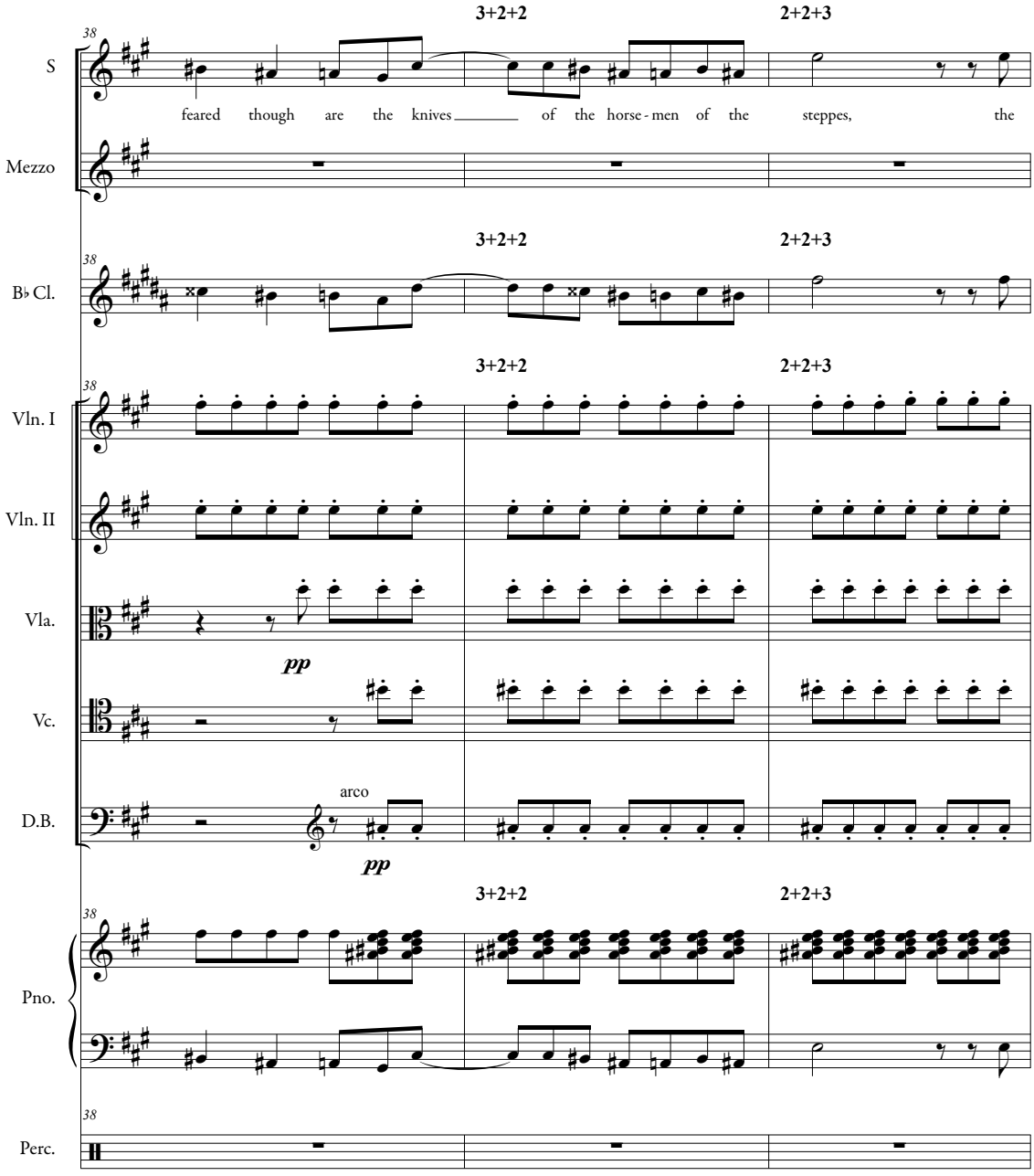

2+2+3
S
hang - ing on by bro - ken fin - ger - nails.
Mezzo
B♭ Cl.
f
Vln. I
p
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
Shaker

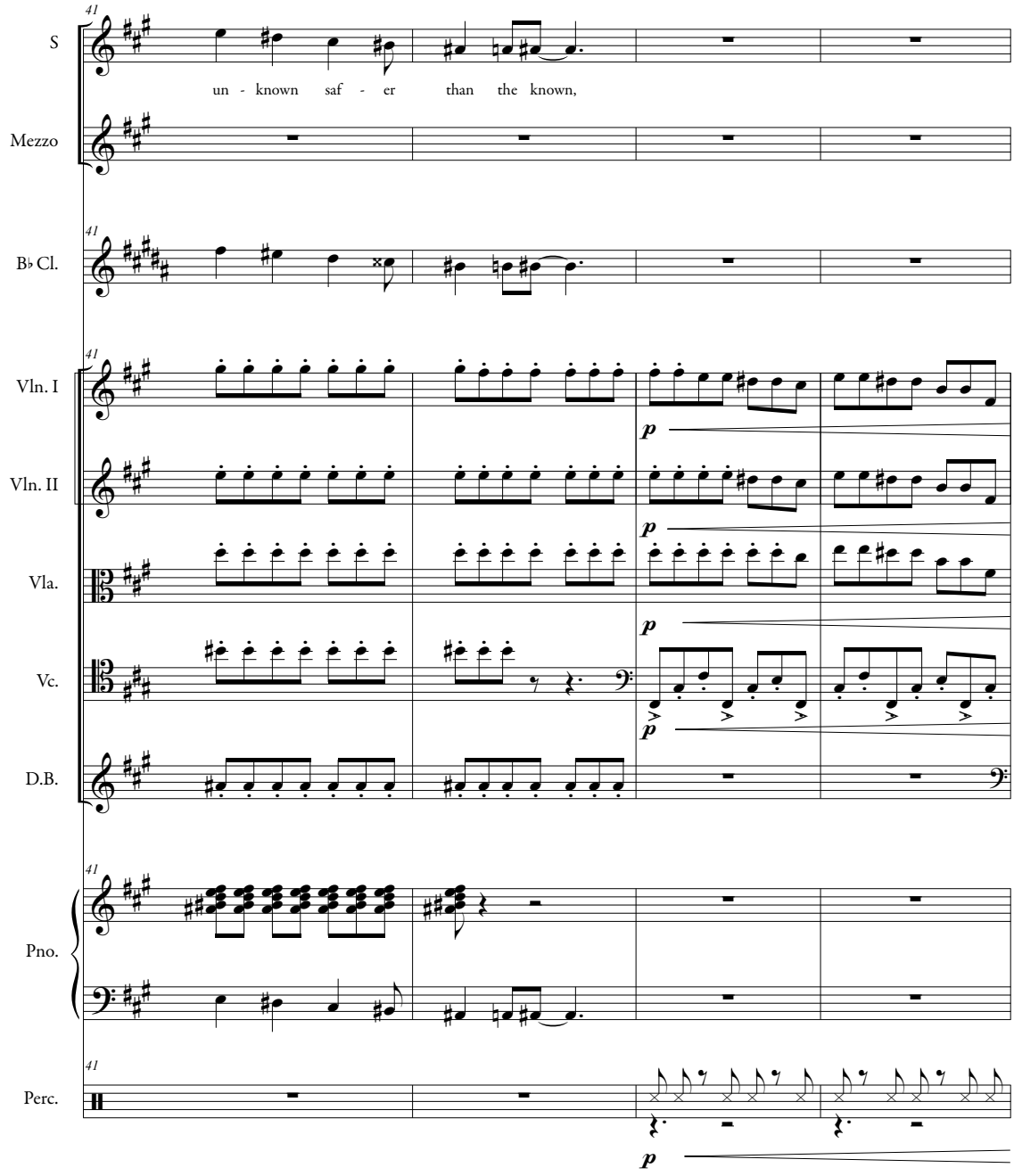

21
S
Mezzo
p
The cu - ti - cles of tra - vel are raw, blood - y, chewed down but
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
Pno.
Perc.

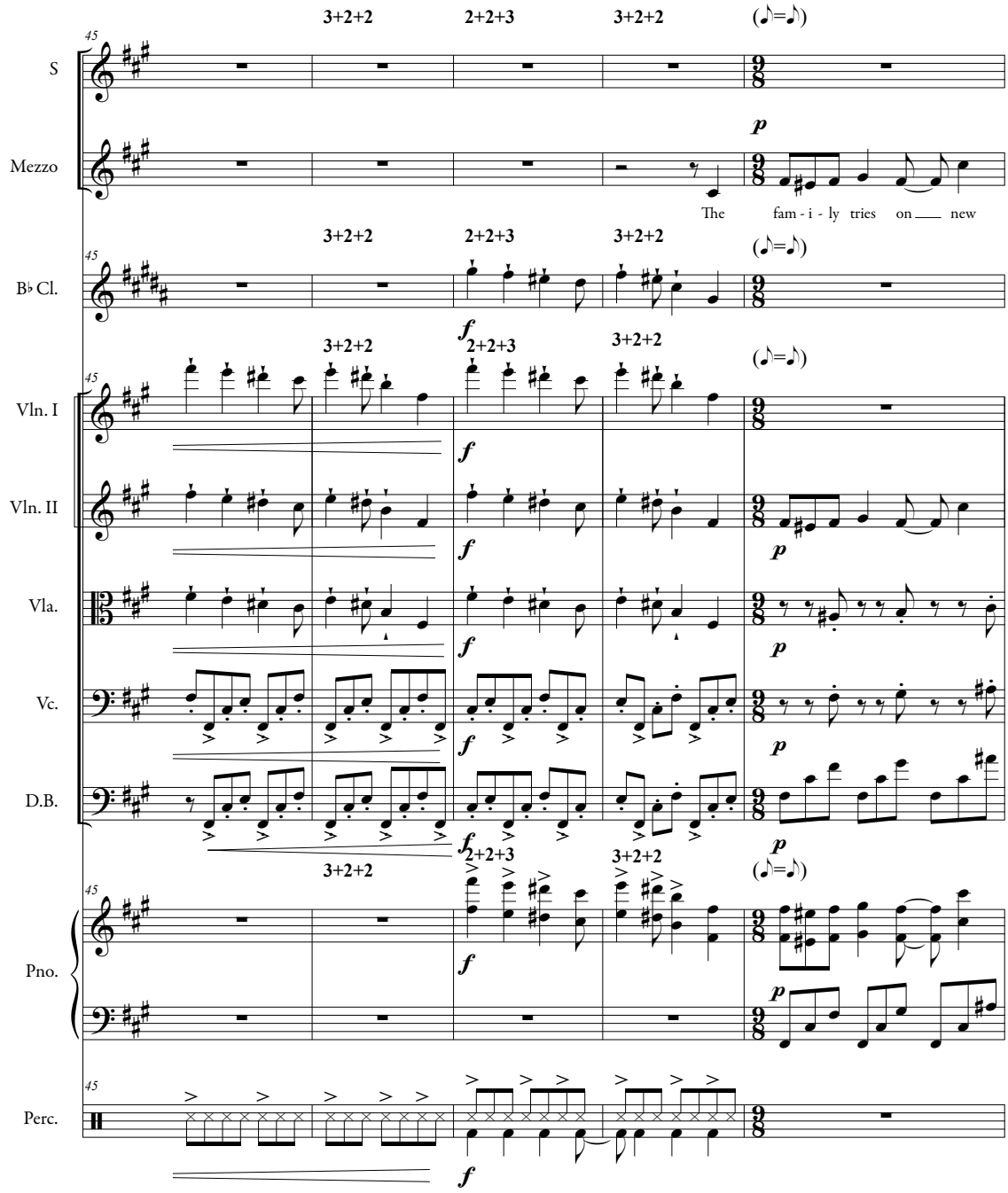

3+2+2
2+2+3
25
S
Mezzo
still we are sa - fer here,
or so we be - lieve.
B♭ Cl.
ff
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
Pno.
Perc.

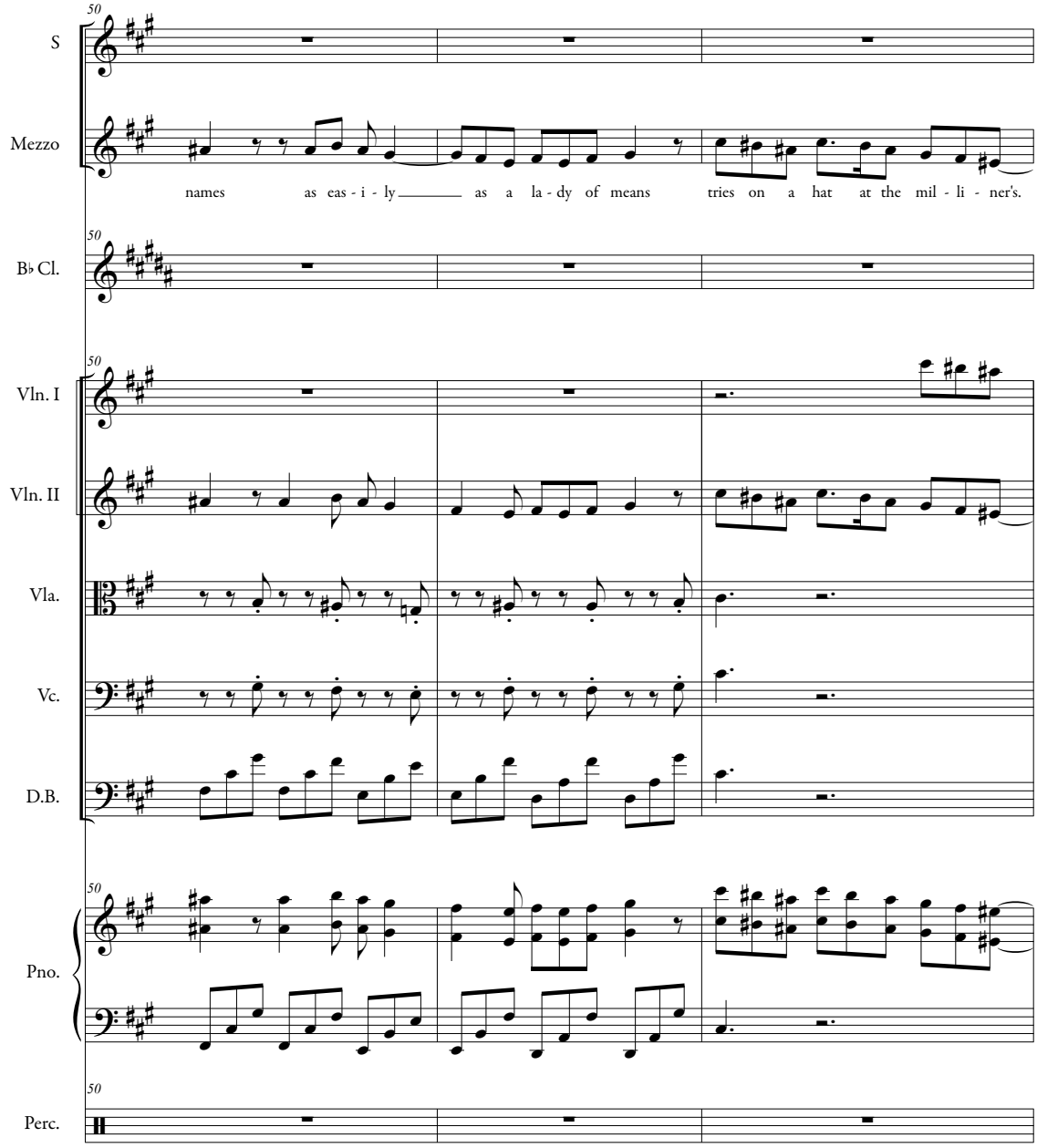

29
S
Mezzo
Here in the squall - ing ranks of im - mi - grants,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
Cowbell

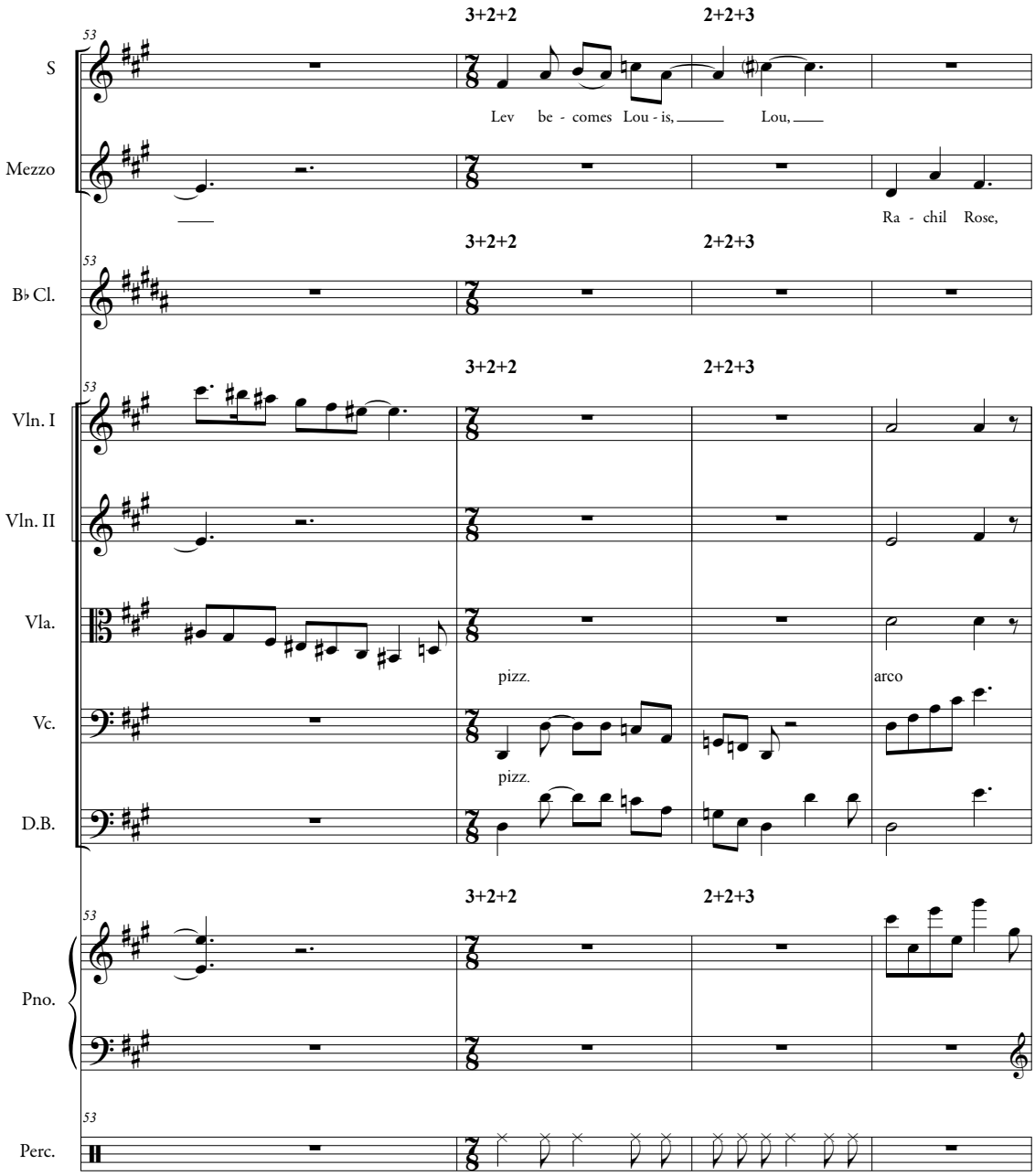

S
More
Mezzo
the fam - i - ly are cat - tle fear - ing the knack - er's knife.
B♭ Cl.
Vln. I
pp
Vln. II
pp
Vla.
Vc.
D.B.
Pno.
pp
Perc.

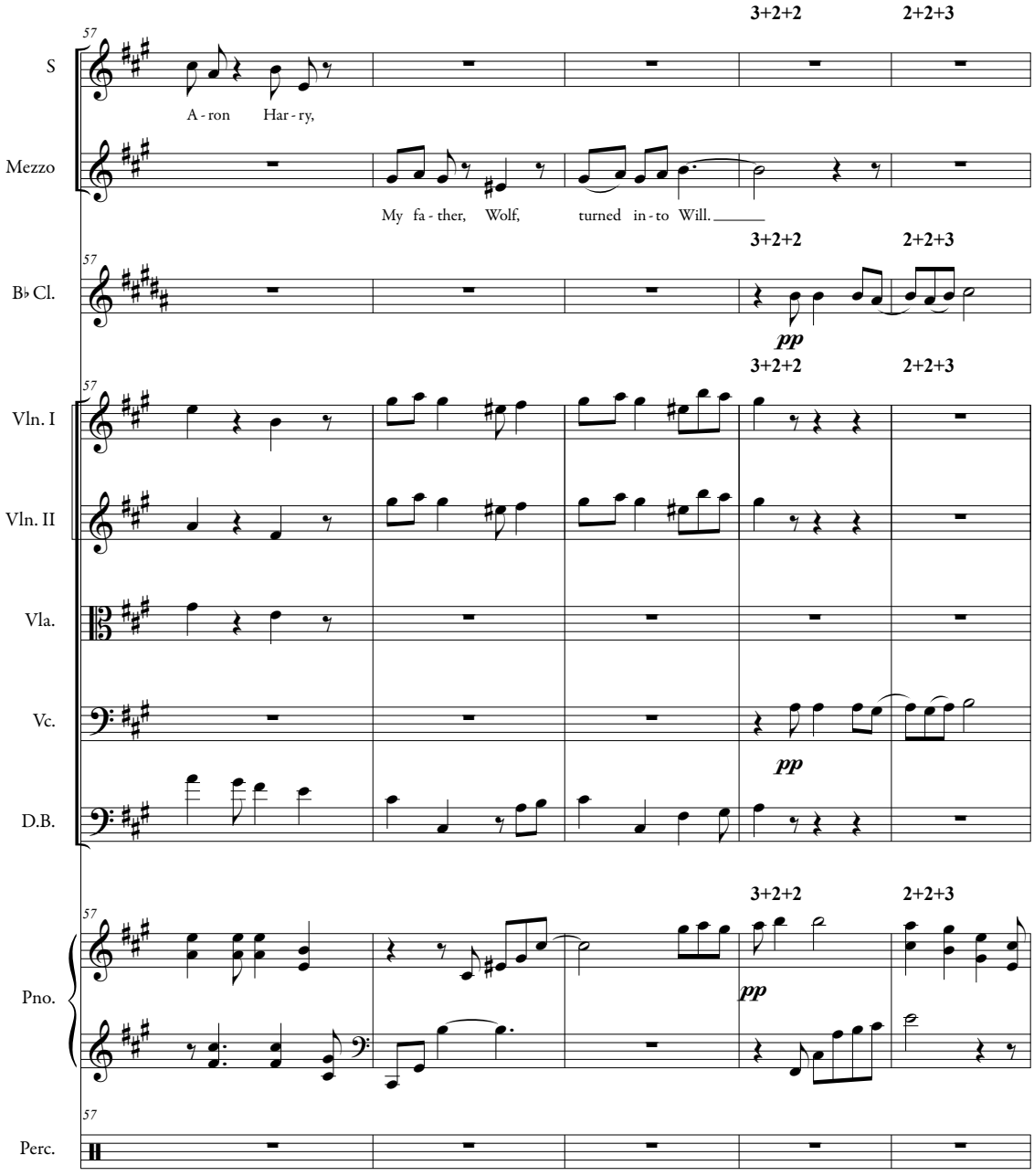

3+2+2
2+2+3
38
S
feared though are the knives of the horse - men of the steppes, the
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
pp
Vc.
arco
D.B.
pp
Pno.
Perc.

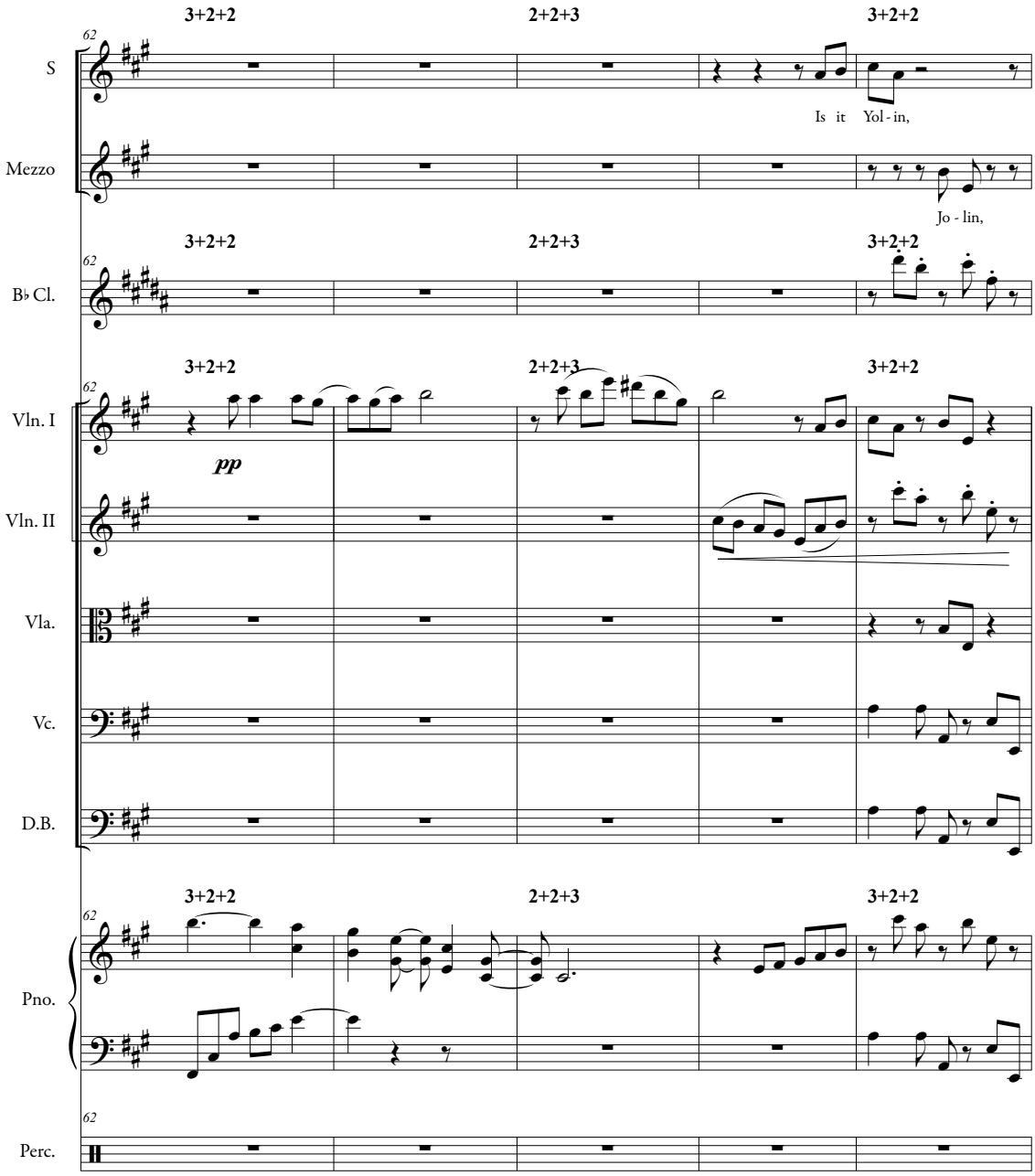

41
S
un - known saf - er than the known,
Mezzo
41
B♭ Cl.
41
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p
D.B.
41
Pno.
41
Perc.
p

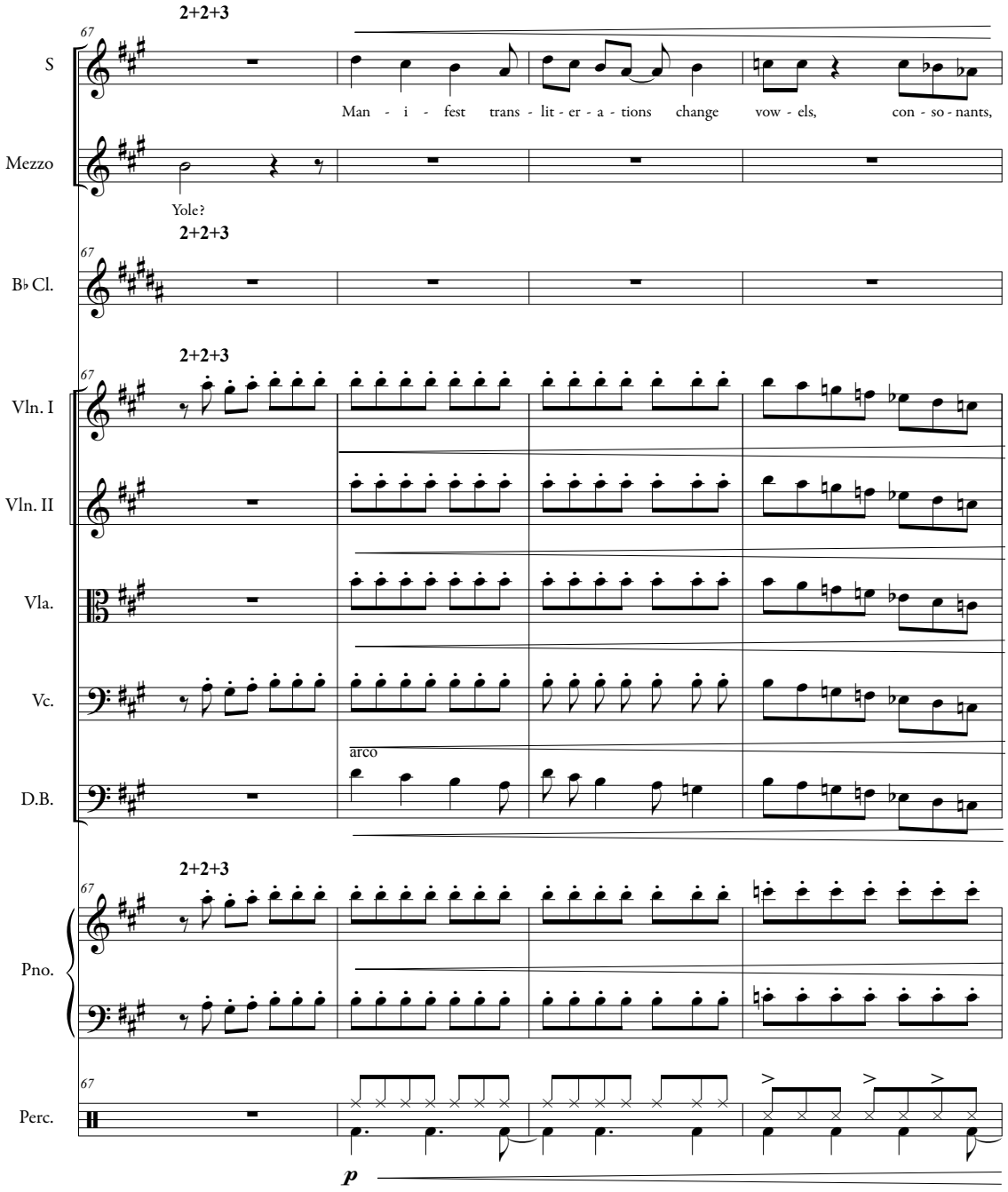

3+2+2
2+2+3
3+2+2
(♪=♪)
45
S
Mezzo
p
The fam - i - ly tries on new
B♭ Cl.
f
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

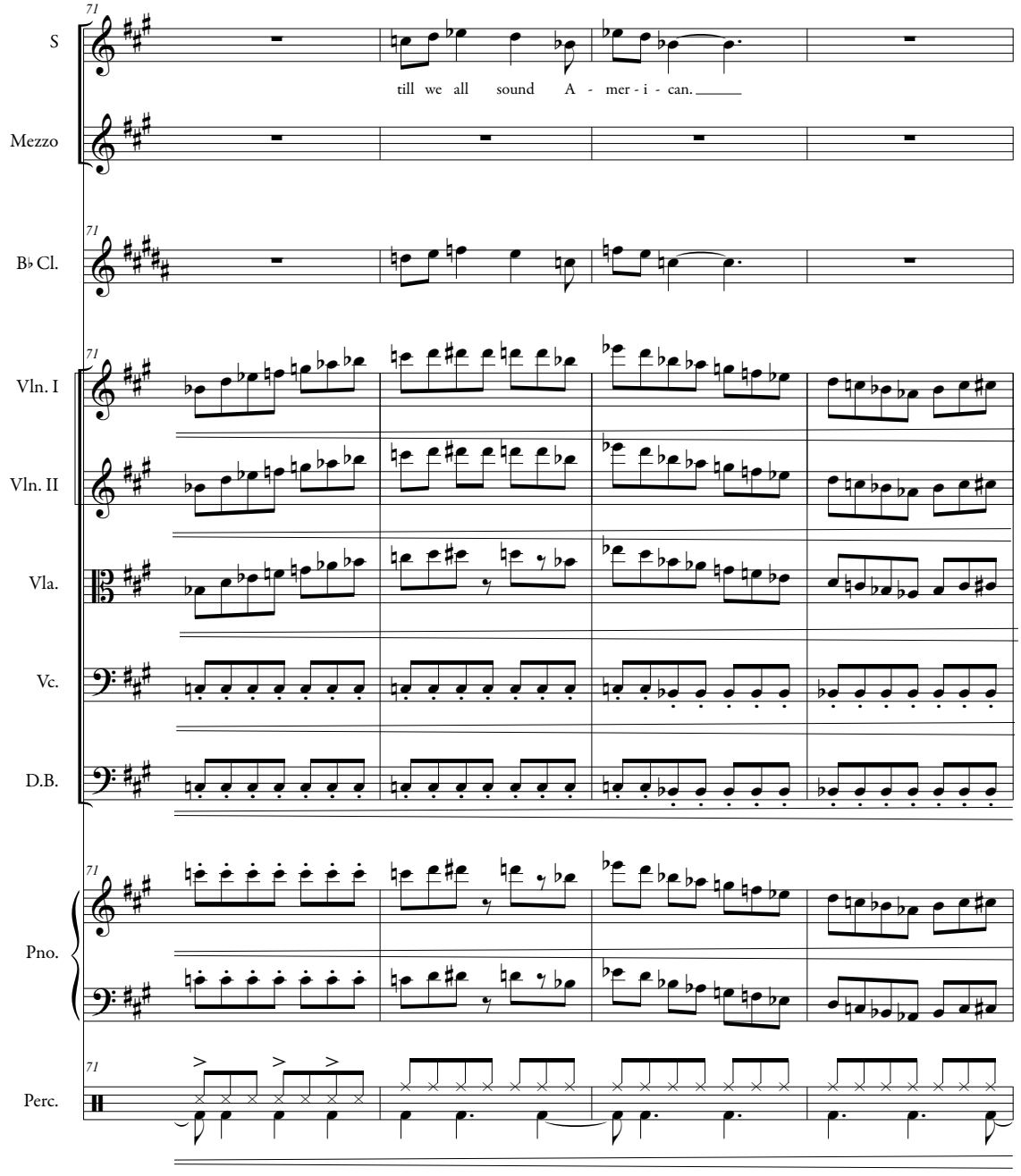

50
S
Mezzo
names as eas - i - ly as a la - dy of means tries on a hat at the mil - li - ner's.
50
B♭ Cl.
50
Vln. I
Vln. II
Vla.
Vc.
D.B.
50
Pno.
50
Perc.

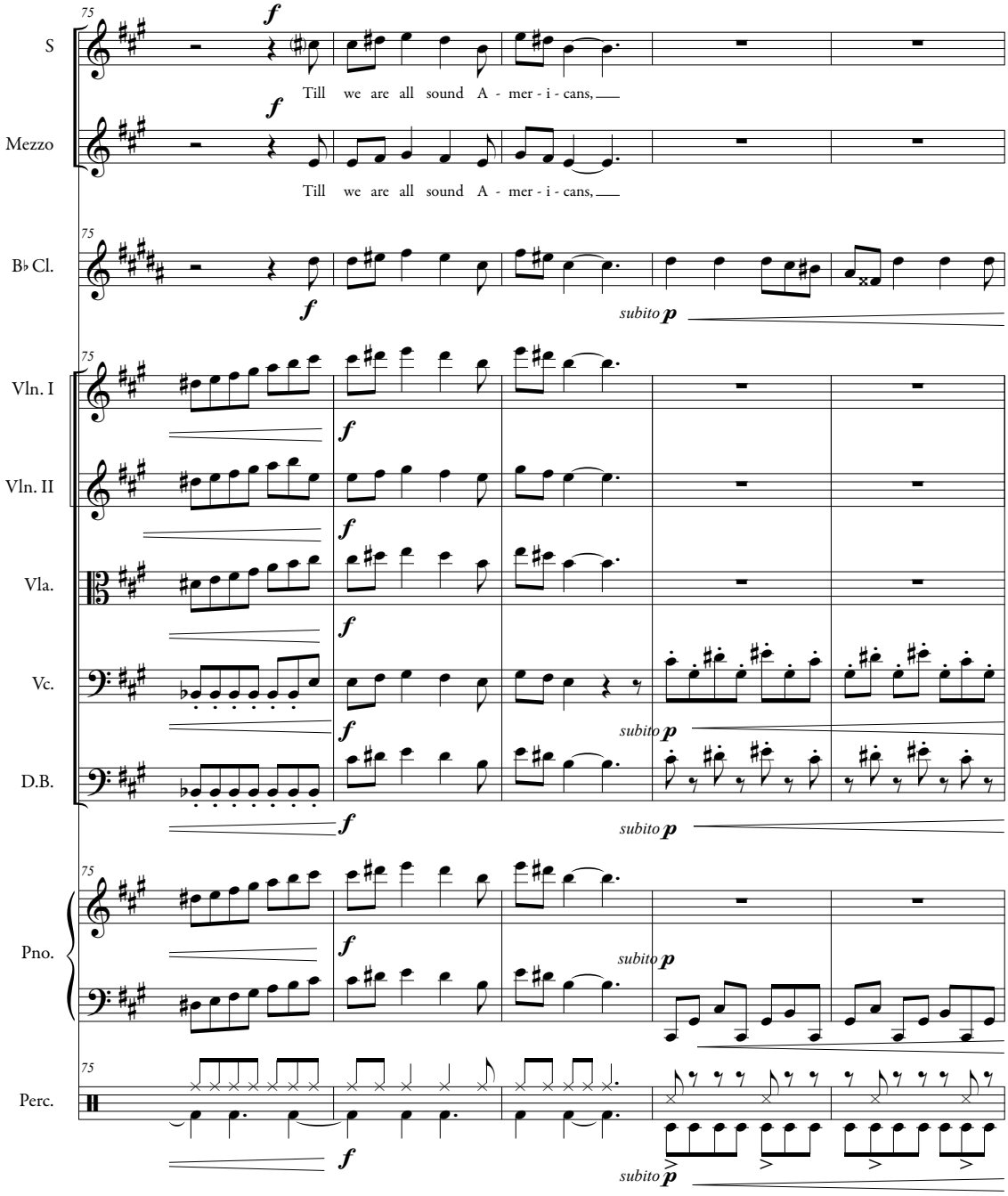

3+2+2
2+2+3
S
Lev be - comes Lou - is, Lou,
Mezzo
Ra - chil Rose,
B♭ Cl.
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
pizz.
D.B.
Pno.
Perc.

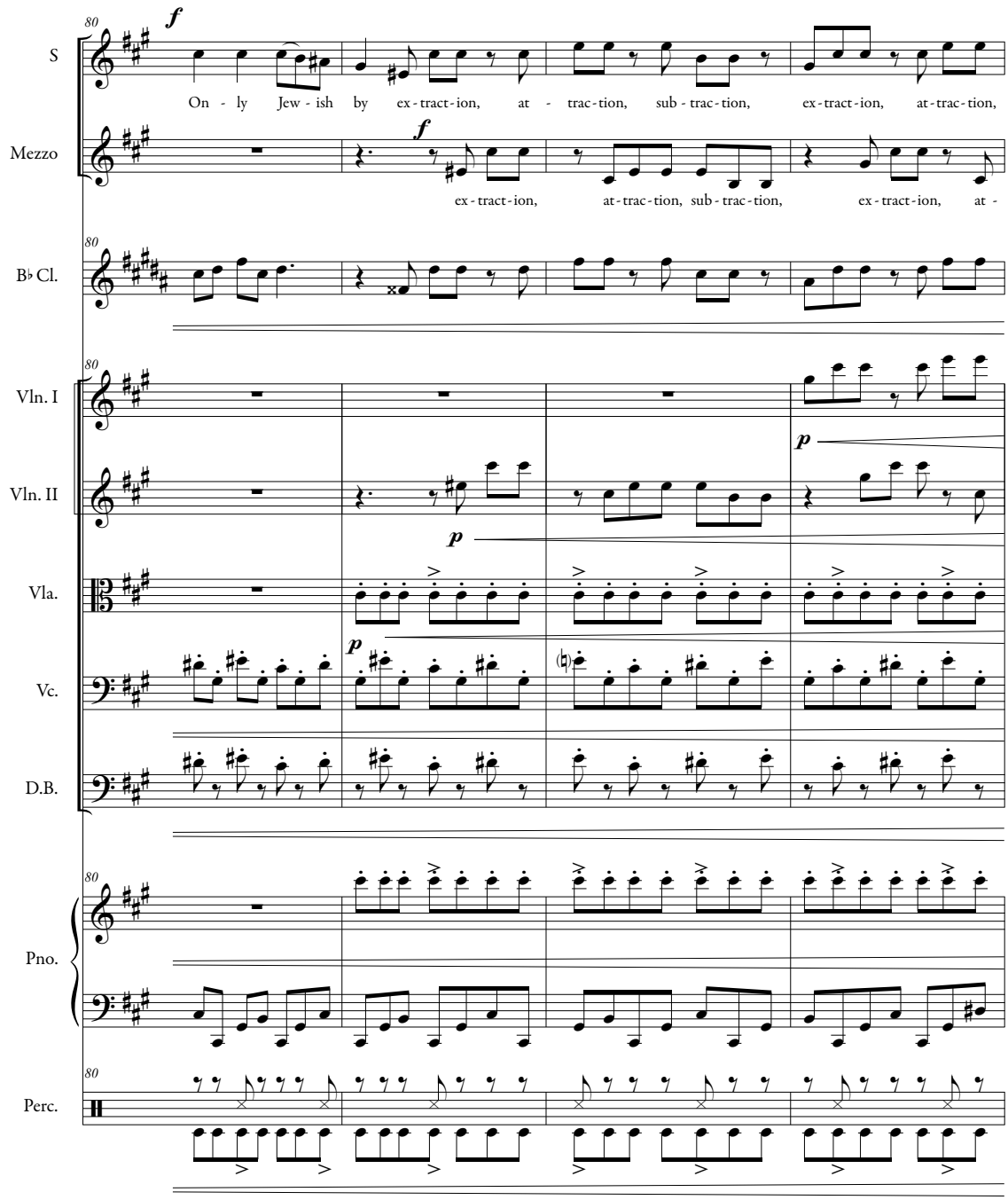

3+2+2
2+2+3
57
S
A - ron Har - ry,
Mezzo
My fa - ther, Wolf, turned in - to Will.
B♭ Cl.
pp
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

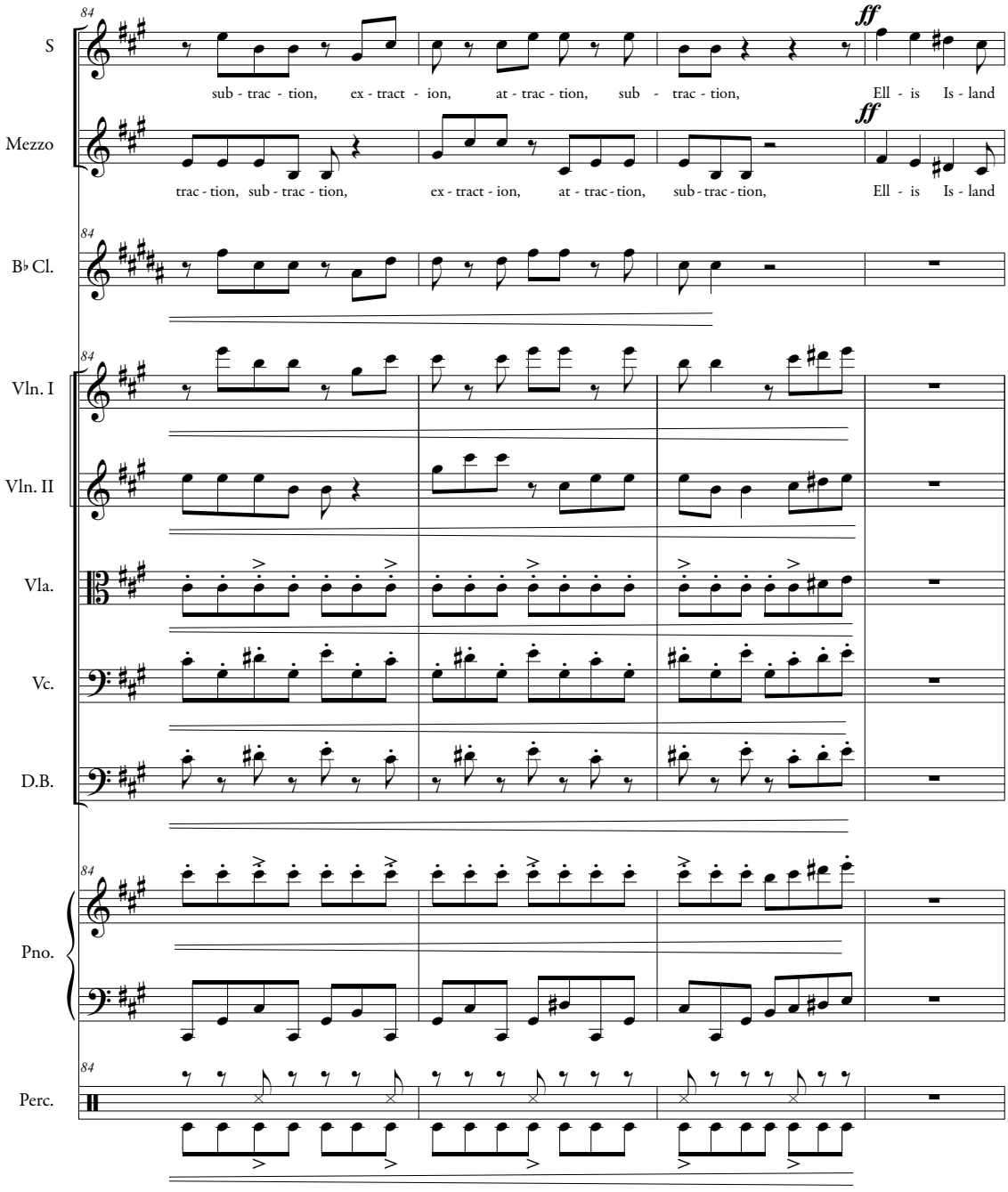

3+2+2
2+2+3
3+2+2
62
S
Is it Yol - in,
Mezzo
Jo - lin,
B♭ Cl.
Vln. I
pp
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

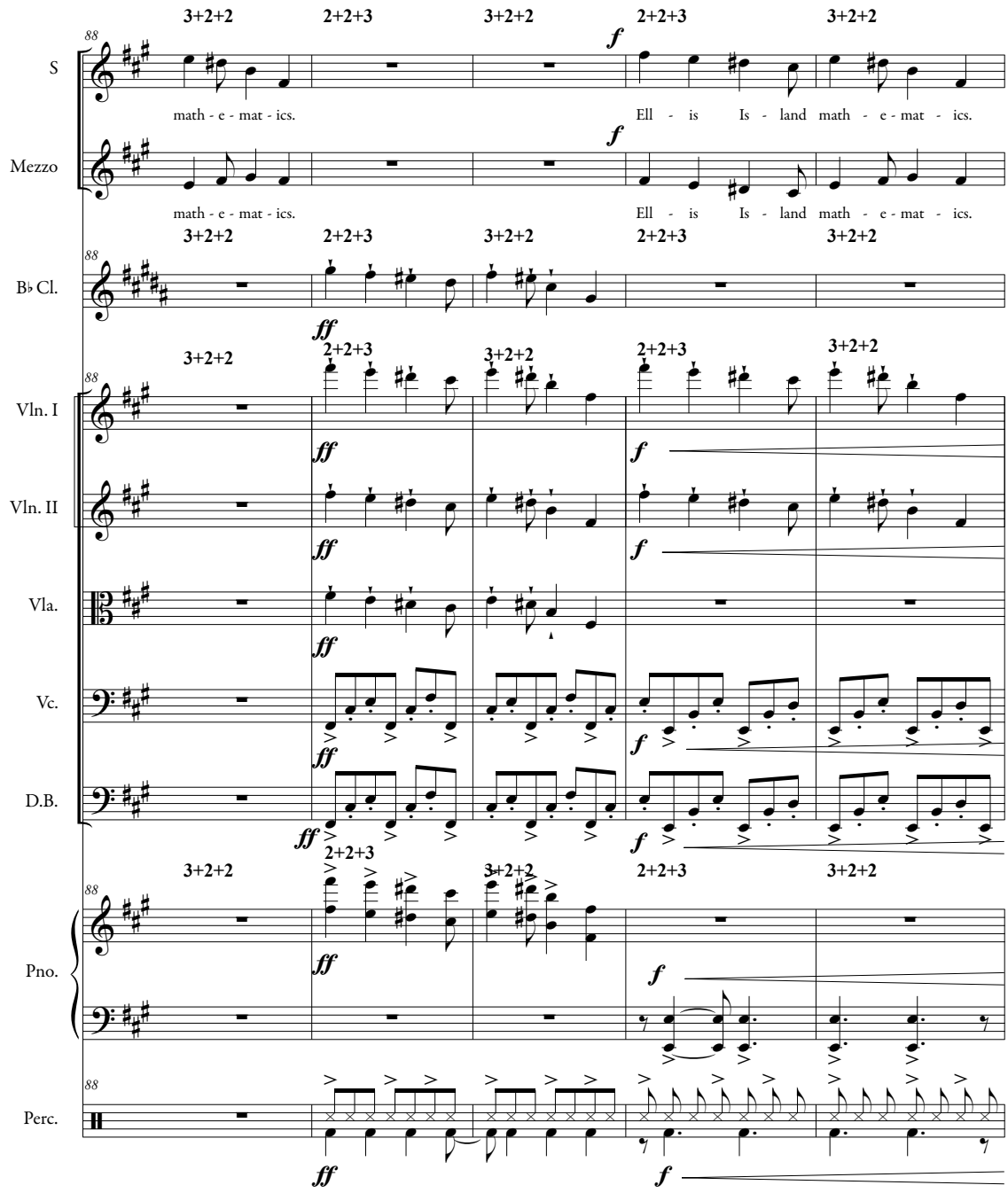

2+2+3
67
S
Man - i - fest trans - lit - er - a - tions change vow - els, con - so - nants,
Mezzo
Yole?
2+2+3
67
B♭ Cl.
2+2+3
67
Vln. I
Vln. II
Vla.
Vc.
arco
D.B.
2+2+3
67
Pno.
67
Perc.
p

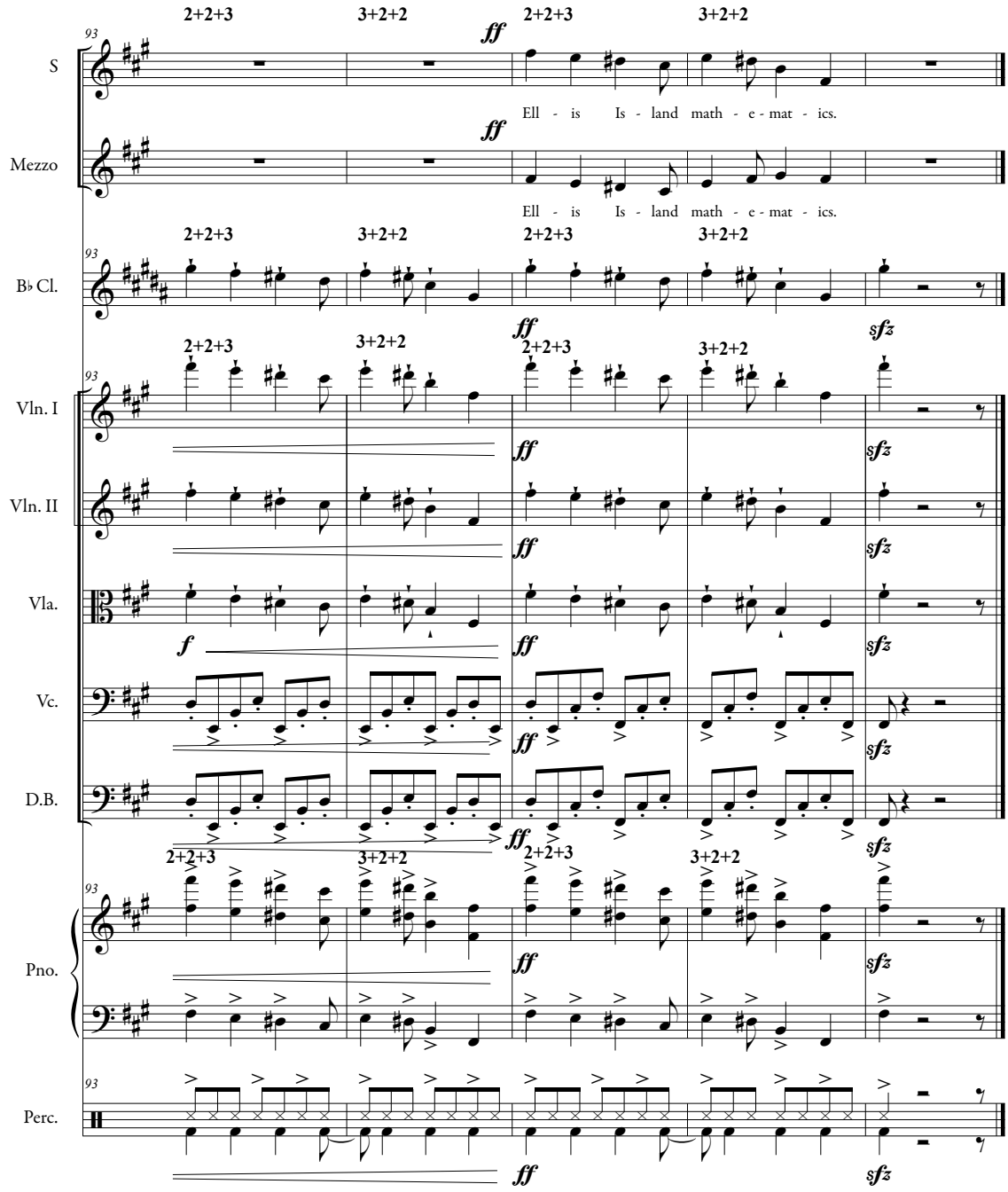

71
S
till we all sound A - mer - i - can.
Mezzo
71
B♭ Cl.
71
Vln. I
Vln. II
Vla.
Vc.
D.B.
71
Pno.
71
Perc.


75
S
Till we are all sound A - mer - i - cans,
Mezzo
Till we are all sound A - mer - i - cans,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
subito p

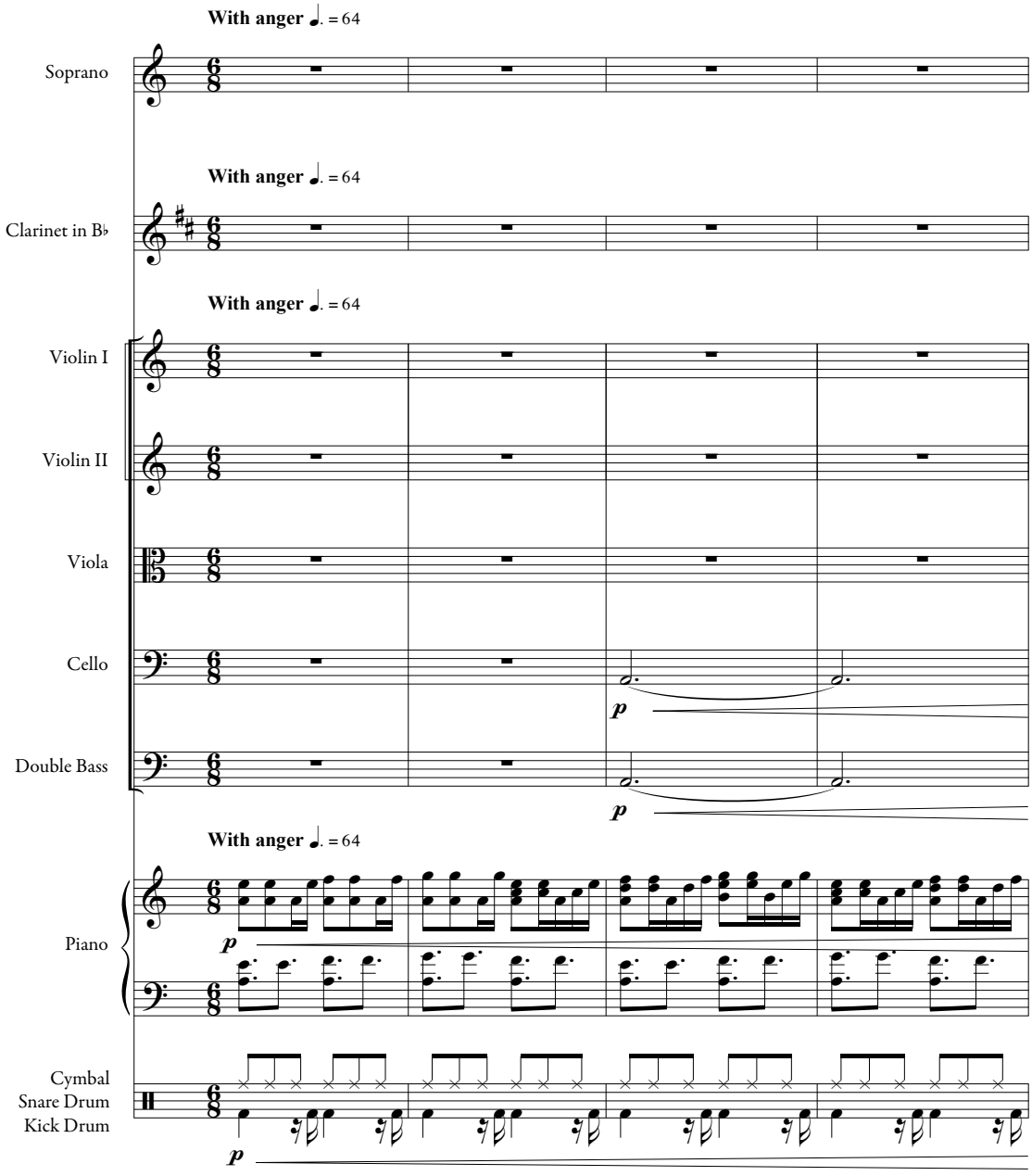

S
On - ly Jew - ish by ex - tract - ion, at - trac - tion, sub - trac - tion, ex - tract - ion, at - trac - tion,
Mezzo
ex - tract - ion, at - trac - tion, sub - trac - tion, ex - tract - ion, at -
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


84
S
sub - trac - tion, ex - tract - ion, at - trac - tion, sub - trac - tion, Ell - is Is - land
ff
Mezzo
trac - tion, sub - trac - tion, ex - tract - ion, at - trac - tion, sub - trac - tion, Ell - is Is - land
ff
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

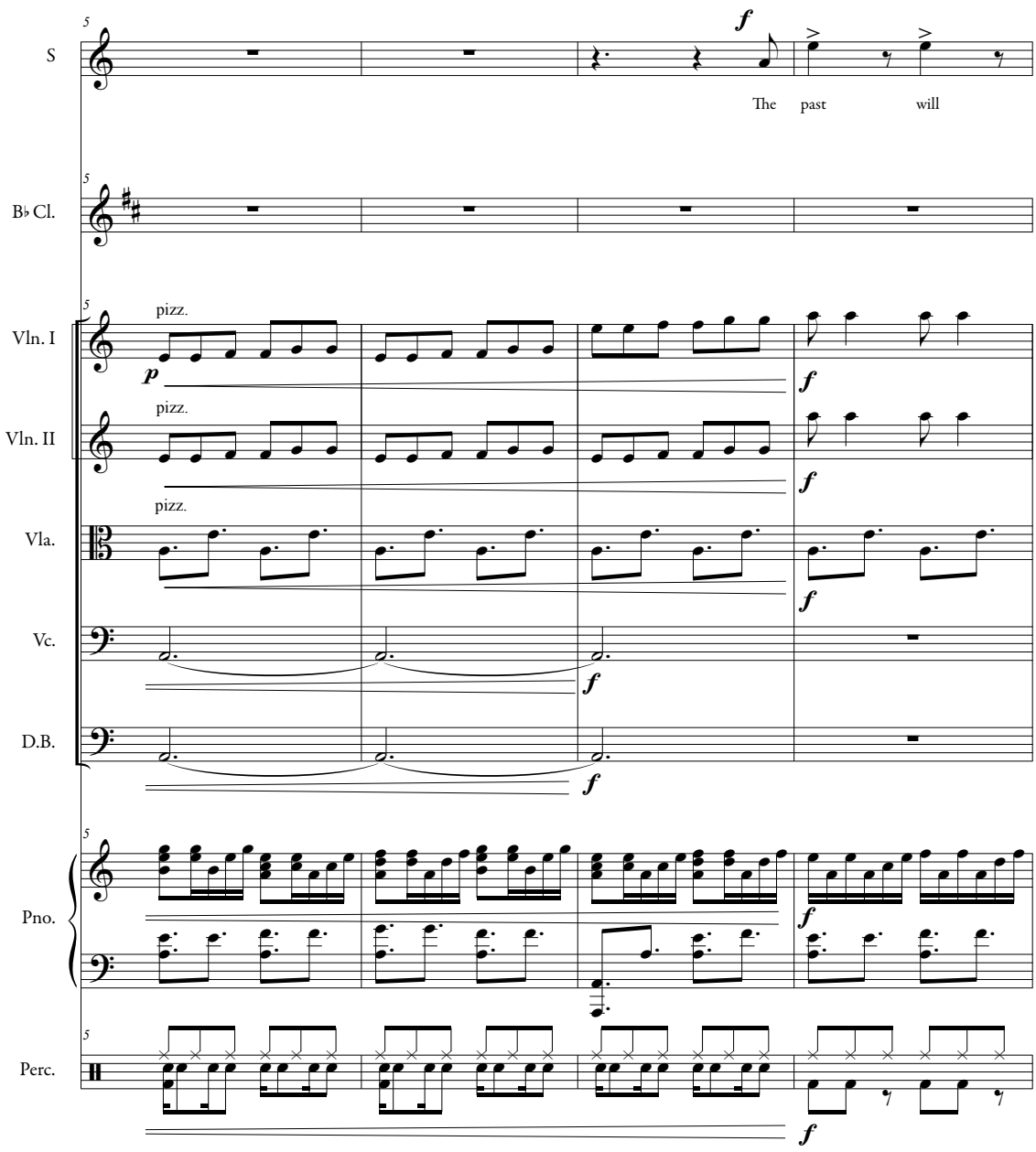

3+2+2
2+2+3
3+2+2
2+2+3
3+2+2
S
math - e - mat - ics.
Ell - is Is - land math - e - mat - ics.
Mezzo
math - e - mat - ics.
Ell - is Is - land math - e - mat - ics.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
88
f
ff

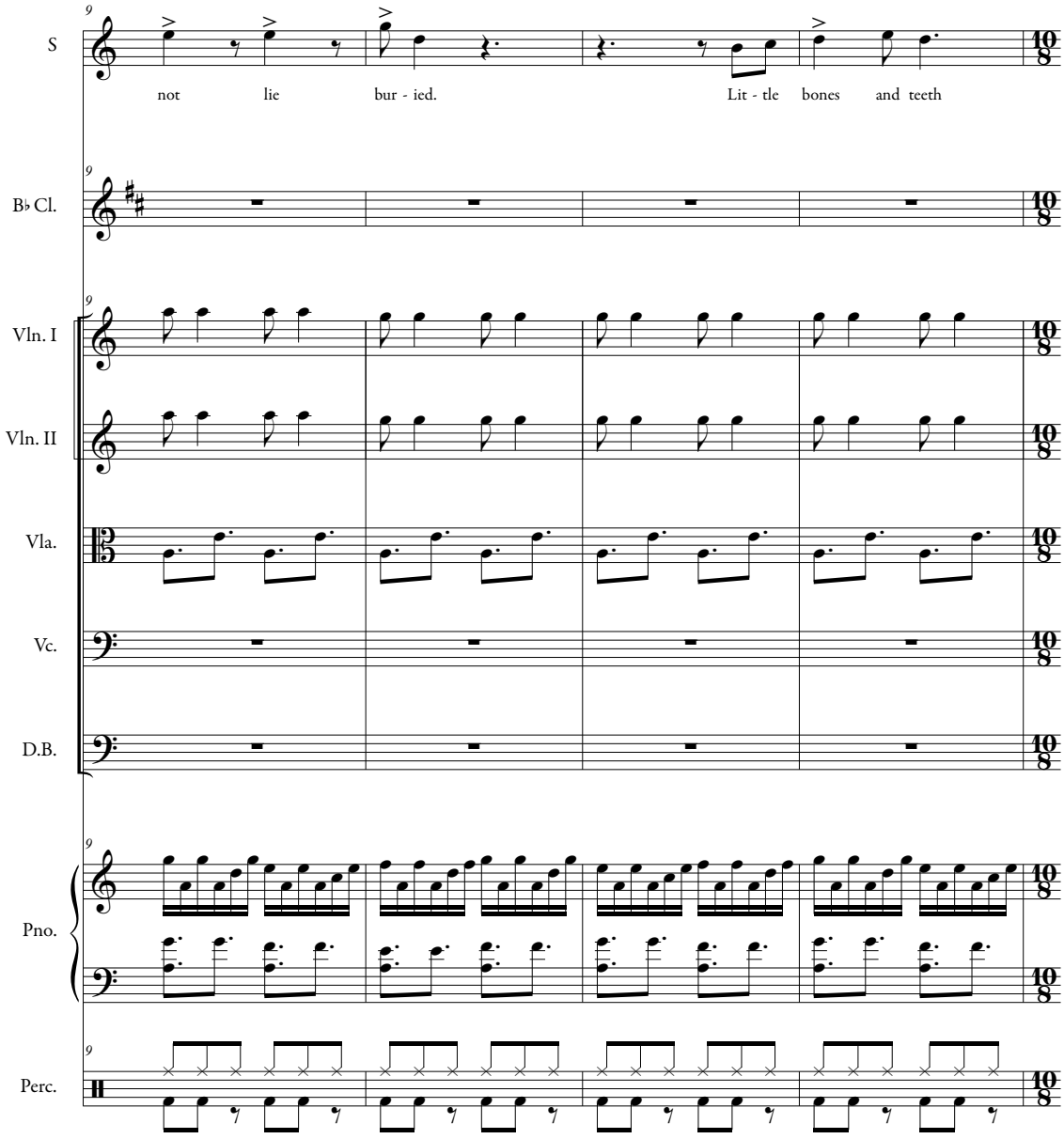

2+2+3
3+2+2
2+2+3
3+2+2
93
S
ff
Ell - is Is - land math - e - mat - ics.
Mezzo
ff
Ell - is Is - land math - e - mat - ics.
B♭ Cl.
ff
sfz
Vln. I
Vln. II
Vla.
f
Vc.
D.B.
Pno.
Perc.

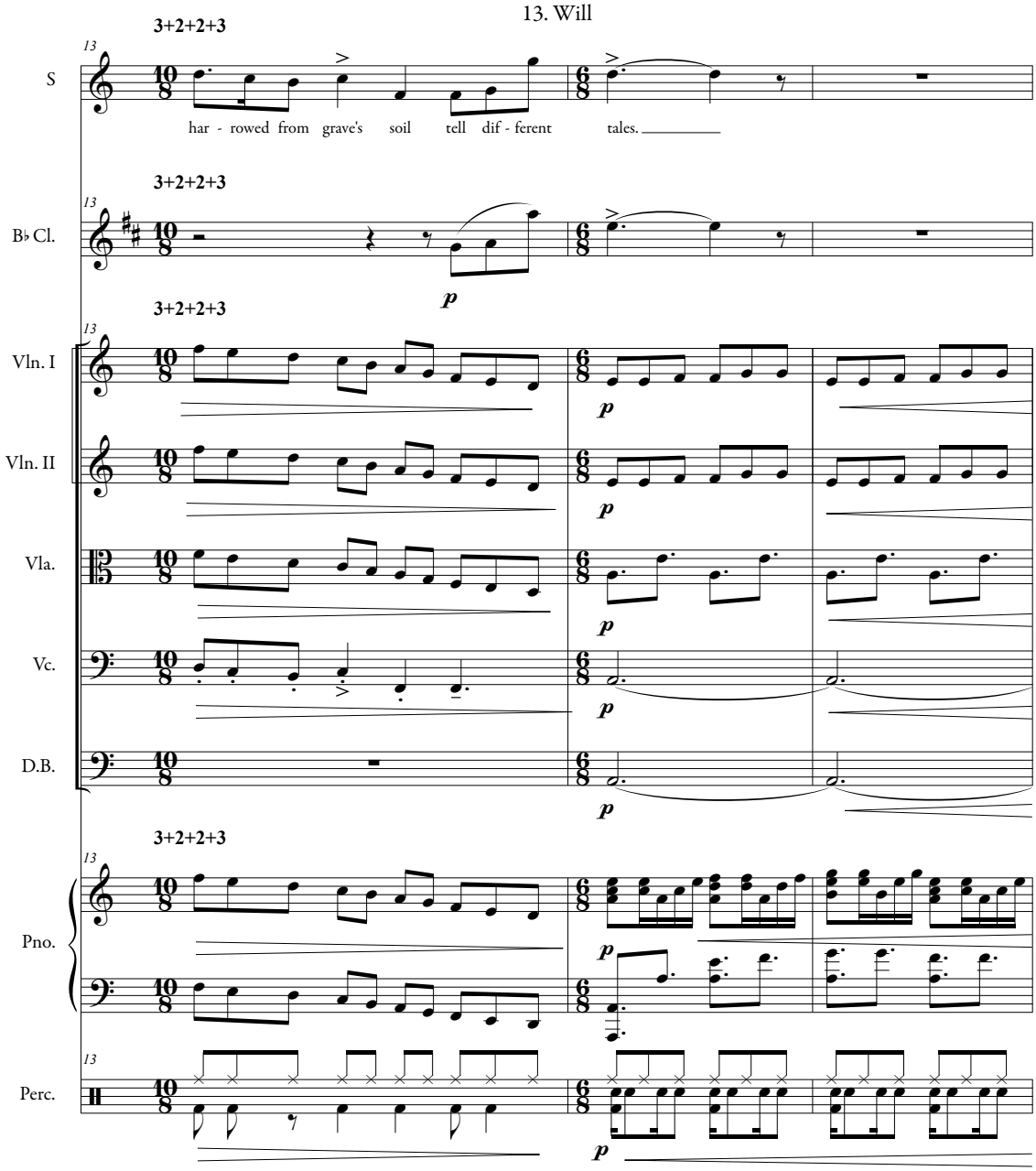
13. Will

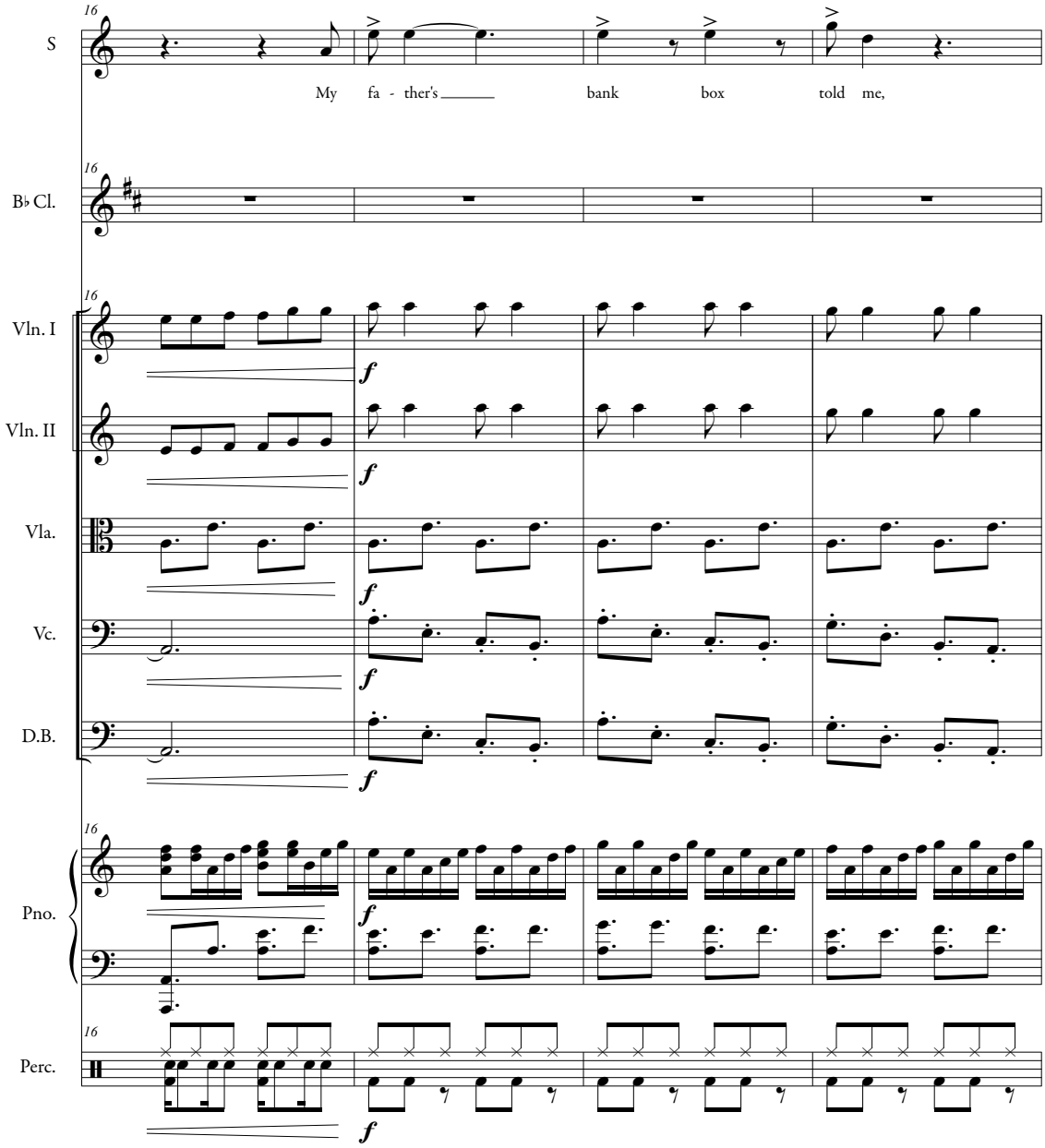

With anger ♩. = 64
Soprano
With anger ♩. = 64
Clarinet in B♭
With anger ♩. = 64
Violin I
Violin II
Viola
Cello
Double Bass
p
p
With anger ♩. = 64
Piano
p
Cymbal
Snare Drum
Kick Drum
p

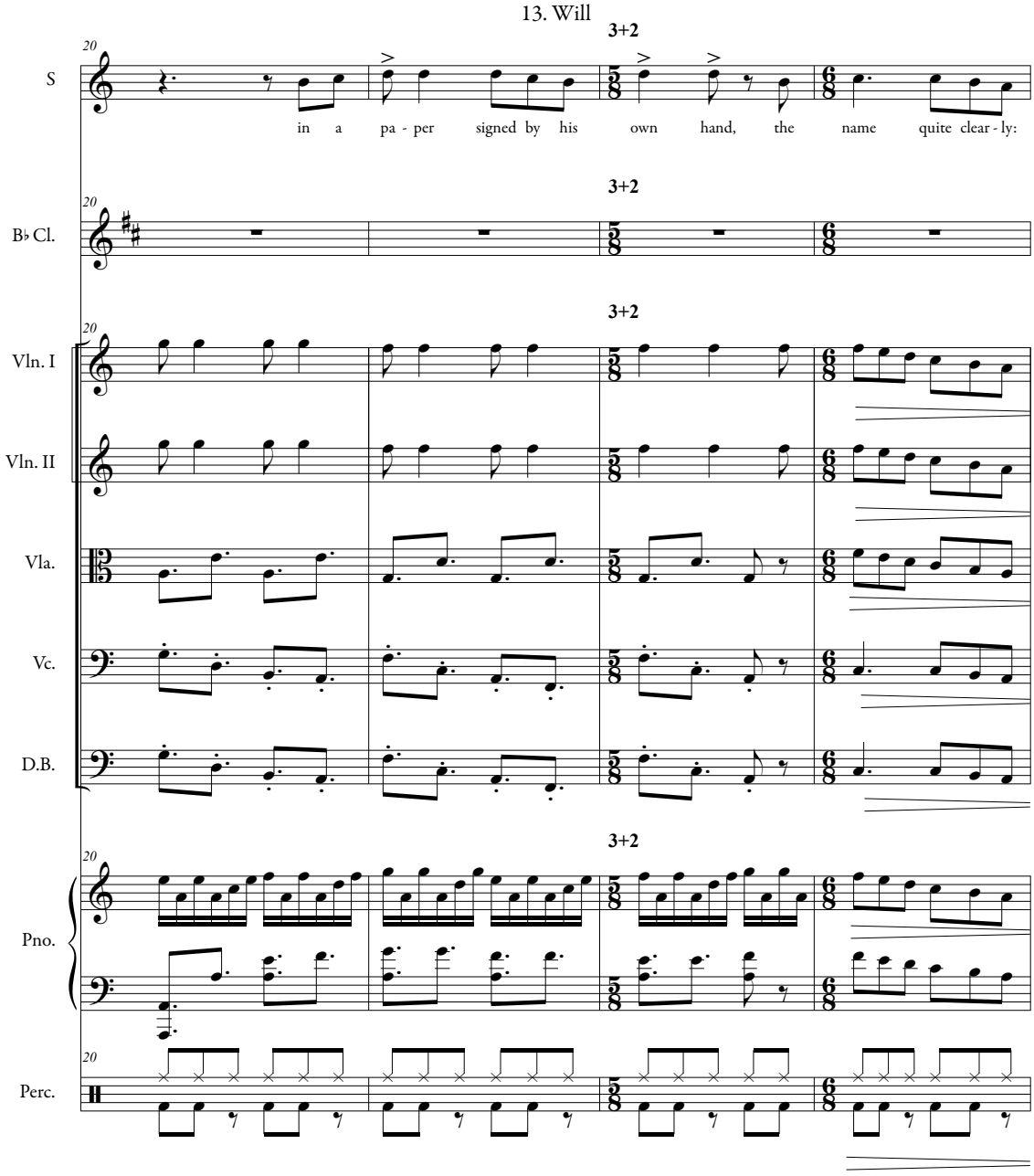
© 2014

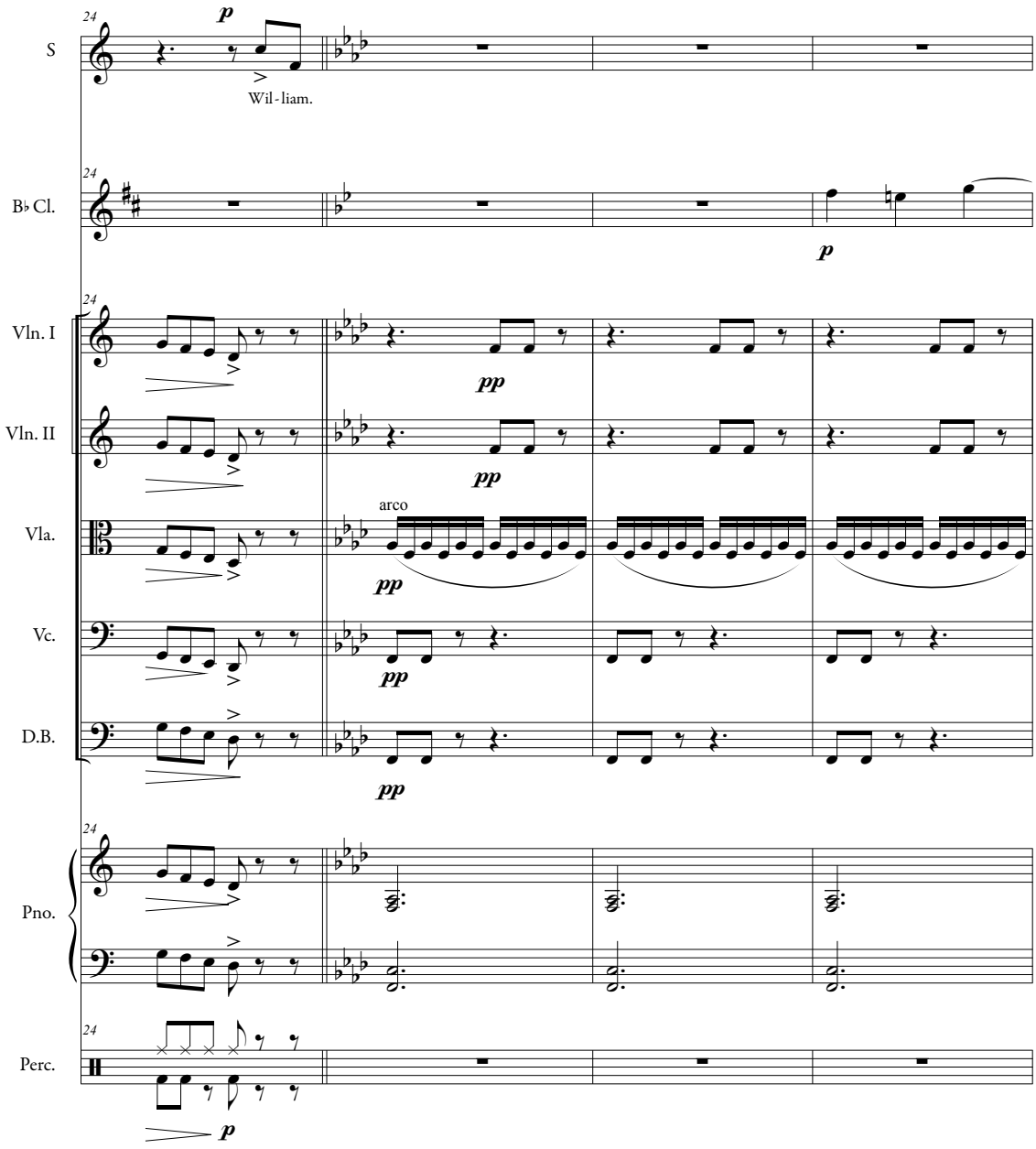

S
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
pizz.
The past will

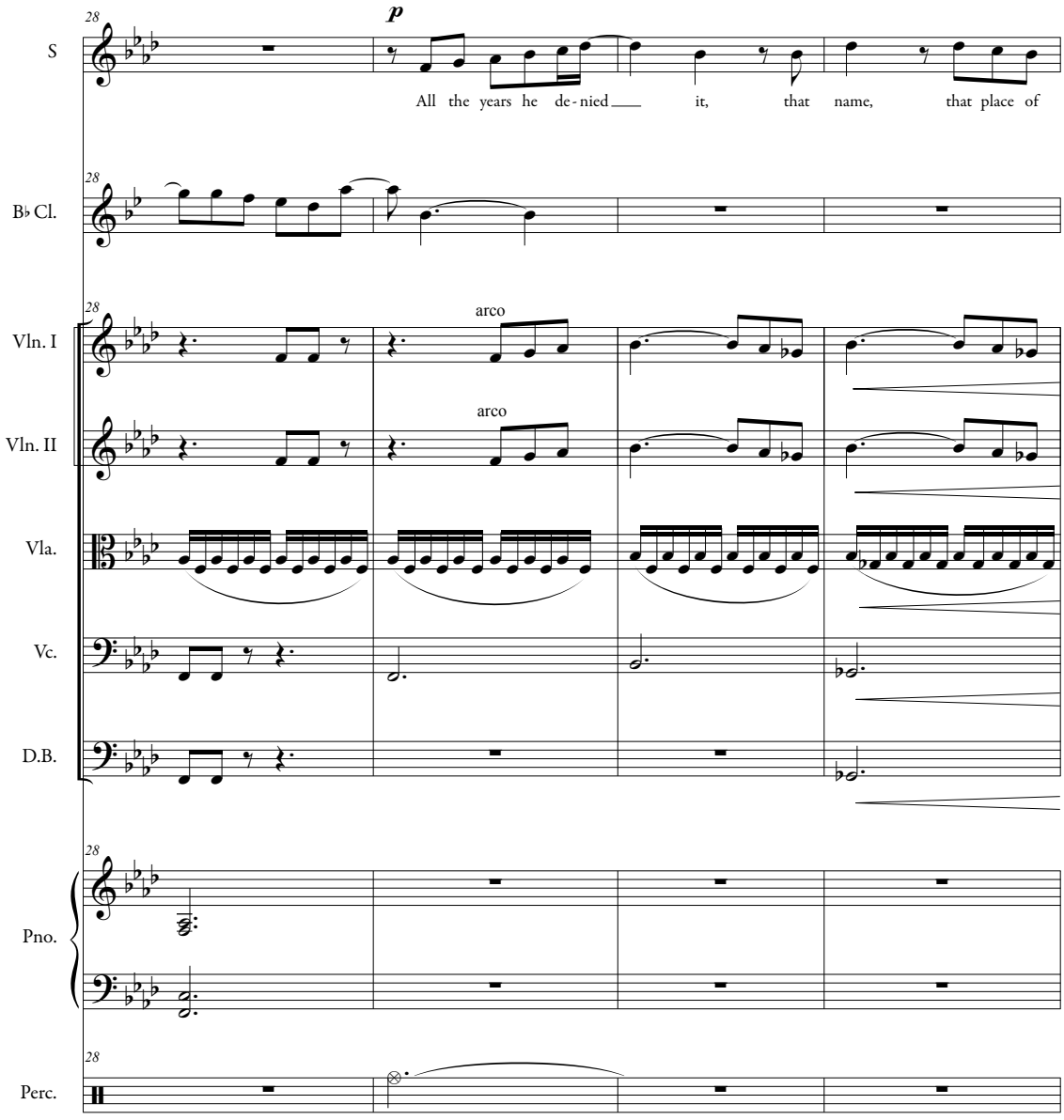

S
not lie bur - ied. Lit - tle bones and teeth
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

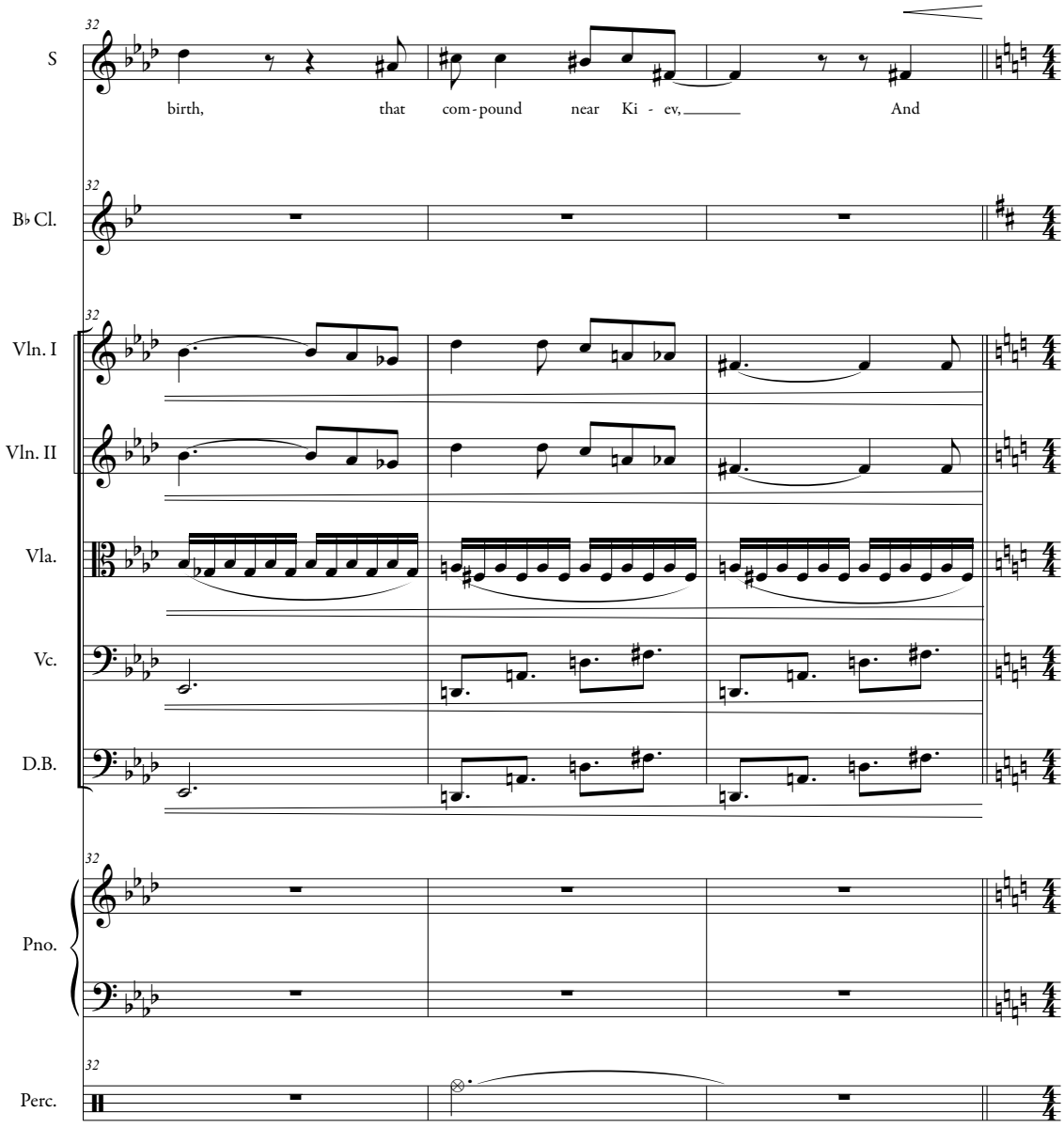

3+2+2+3
13
S
har - rowed from grave's soil tell dif - ferent tales.
3+2+2+3
13
B♭ Cl.
p
3+2+2+3
13
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
3+2+2+3
13
Pno.
p
13
Perc.
p

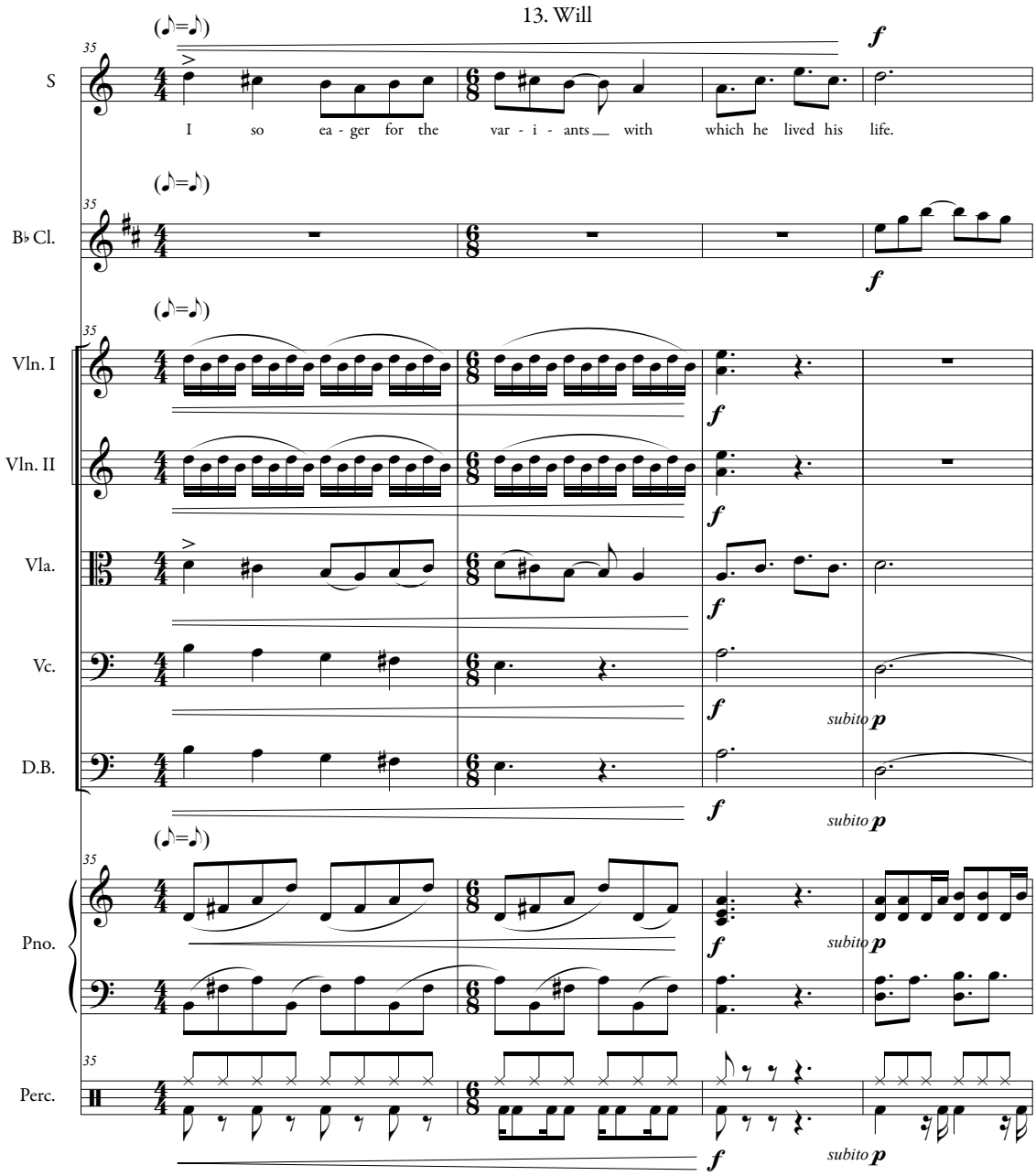

16
S
My fa - ther's bank box told me,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f

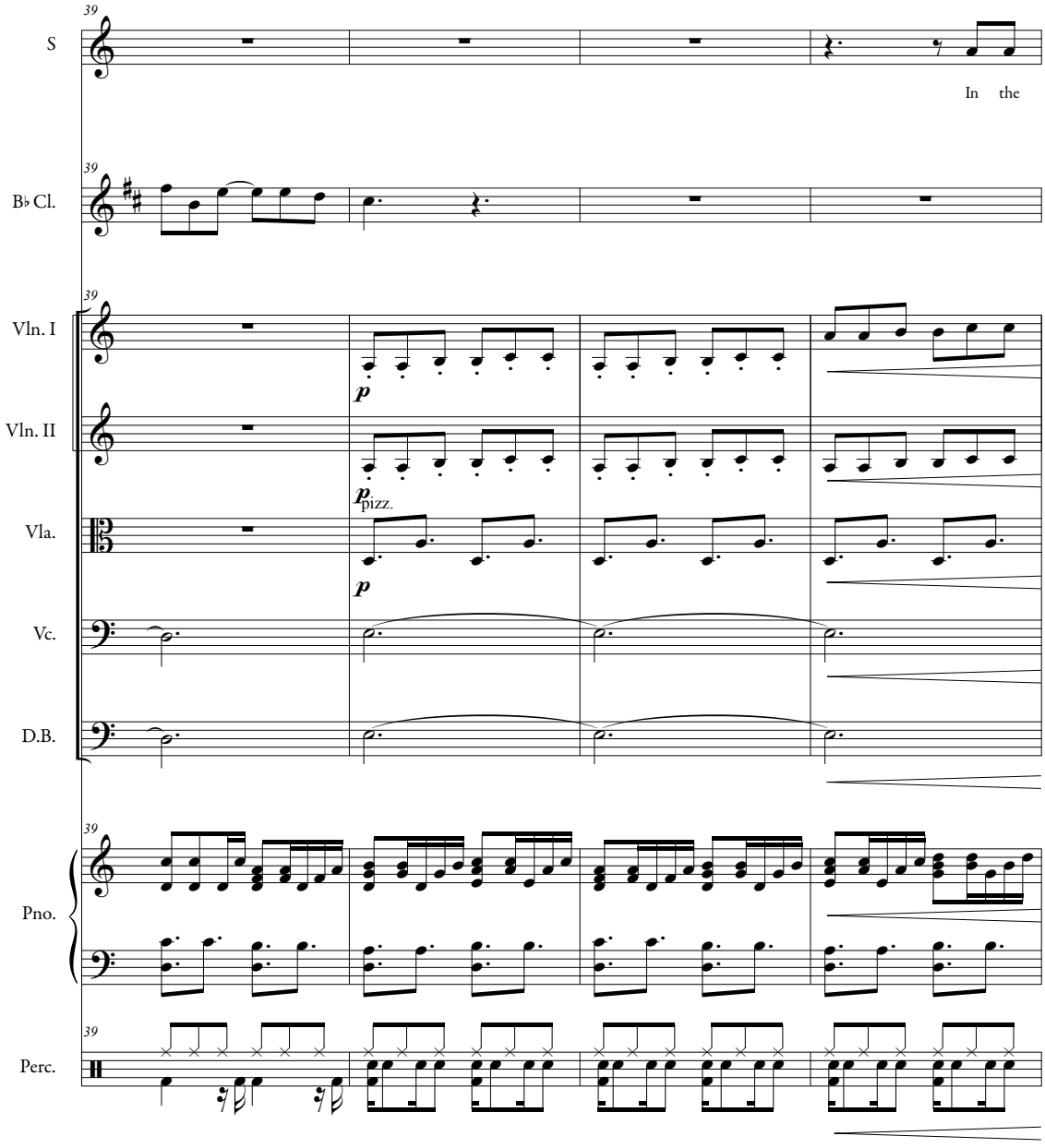

13. Will
3+2
20
S
in a pa - per signed by his own hand, the name quite clear - ly:
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

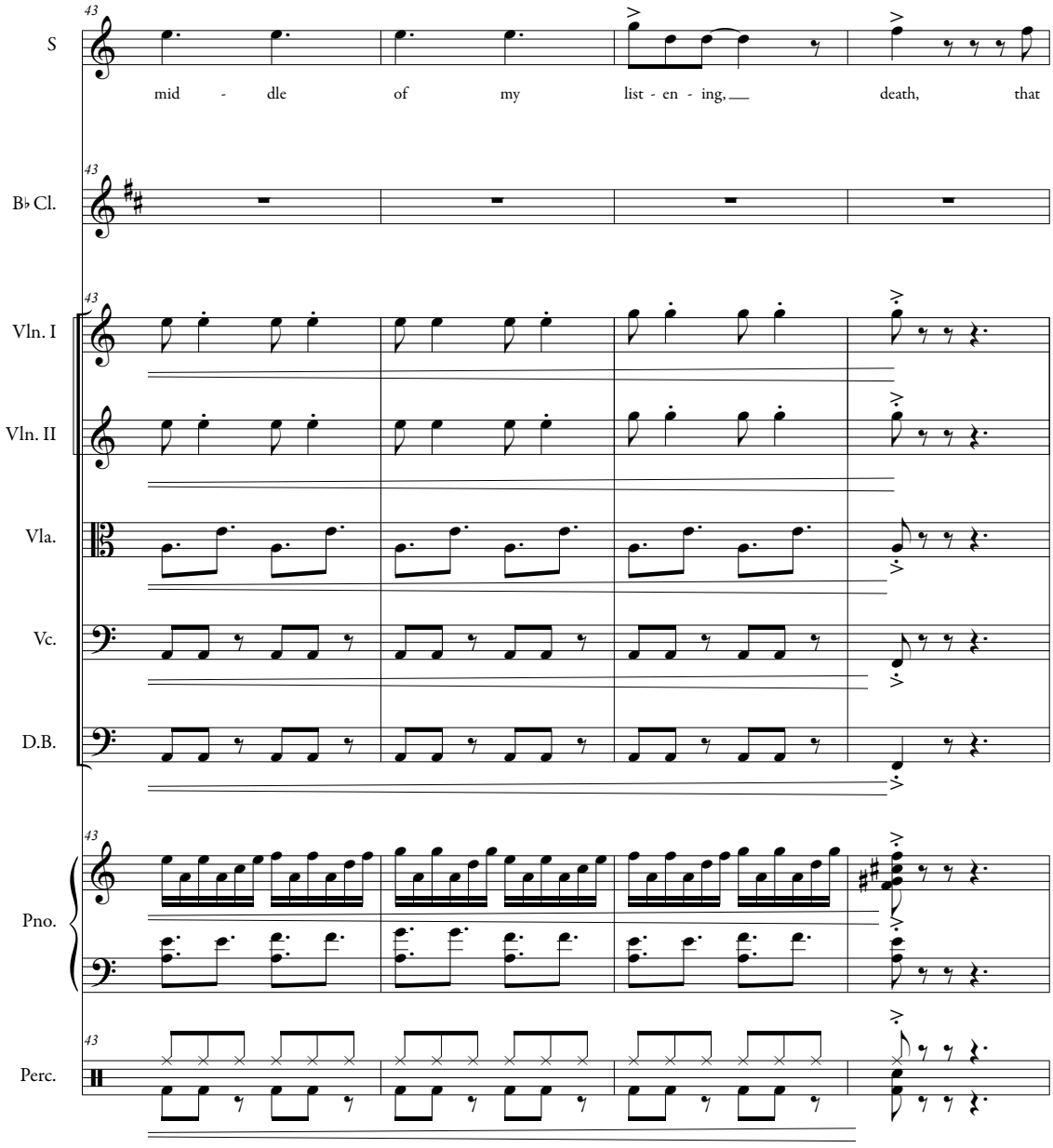

24
S
p
Wil - liam.
B♭ Cl.
p
Vln. I
pp
Vln. II
pp
Vla.
arco
pp
Vc.
pp
D.B.
pp
Pno.
Perc.
p

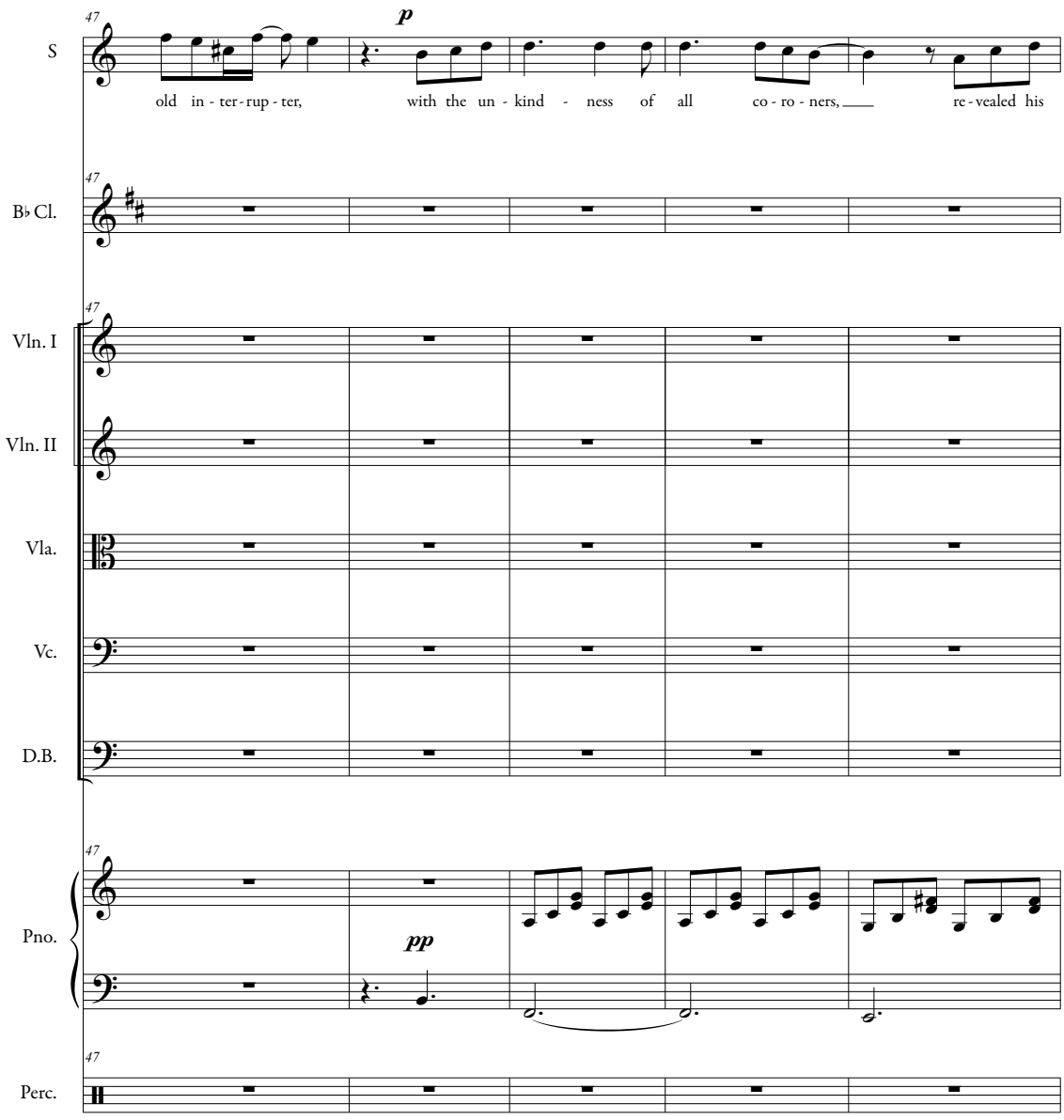

28
p
S
All the years he de-nied it, that name, that place of
B♭ Cl.
Vln. I
arco
Vln. II
arco
Vla.
Vc.
D.B.
Pno.
Perc.

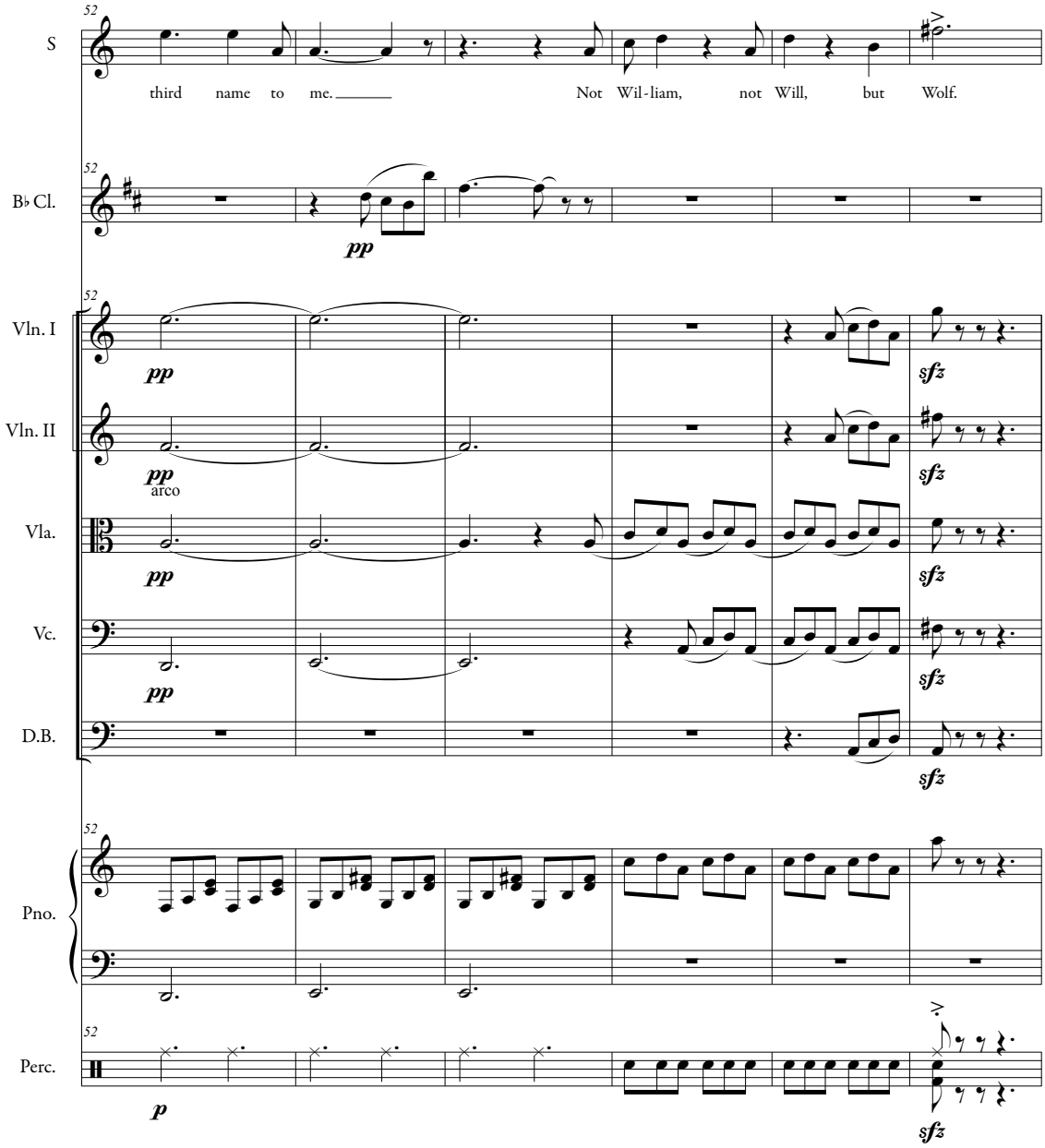

32
S
birth, that com - pound near Ki - ev, And
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

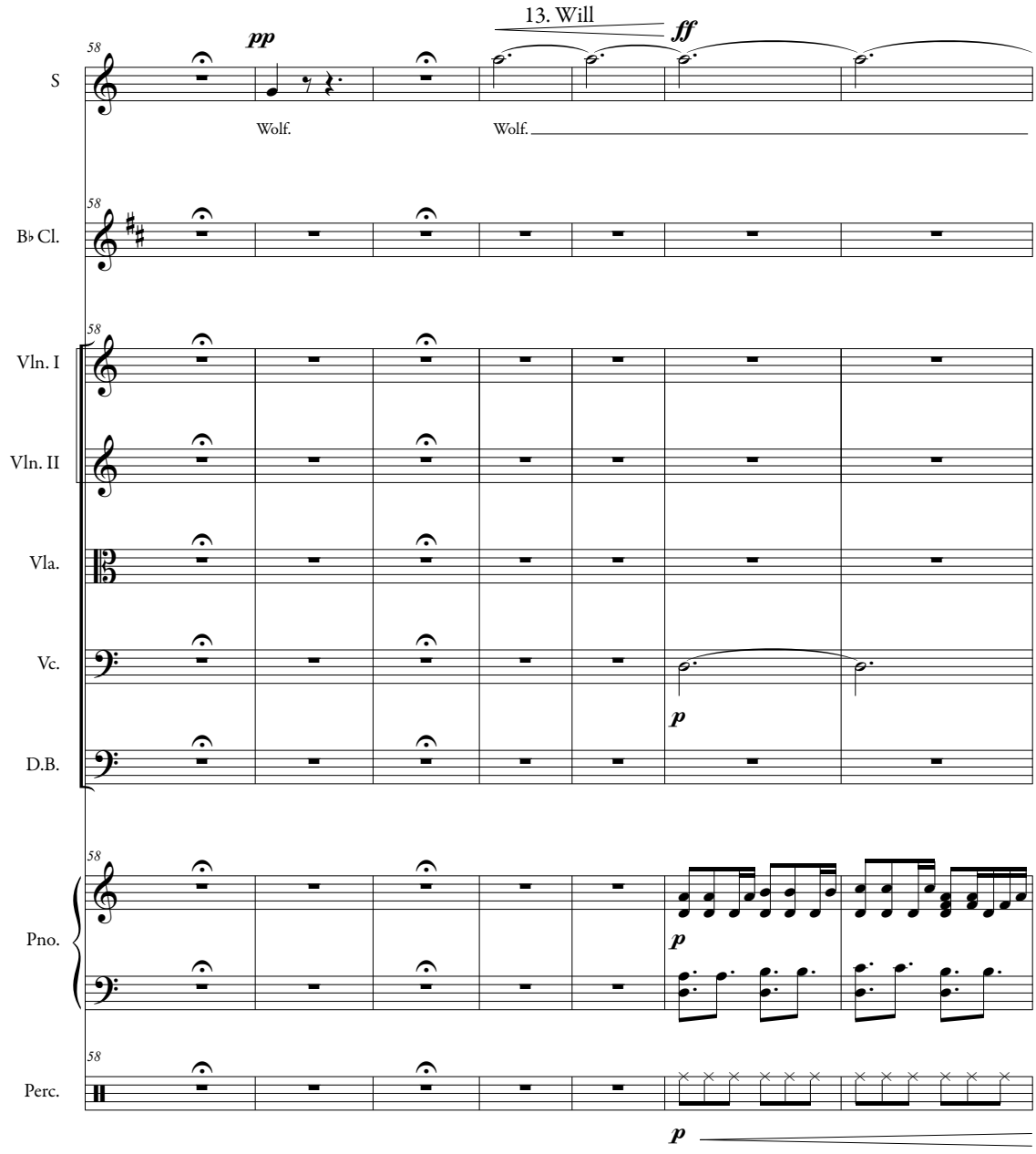

13. Will
(♪=♪)
35
S
I so ea - ger for the var - i - ants with which he lived his life.
f
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
subito p

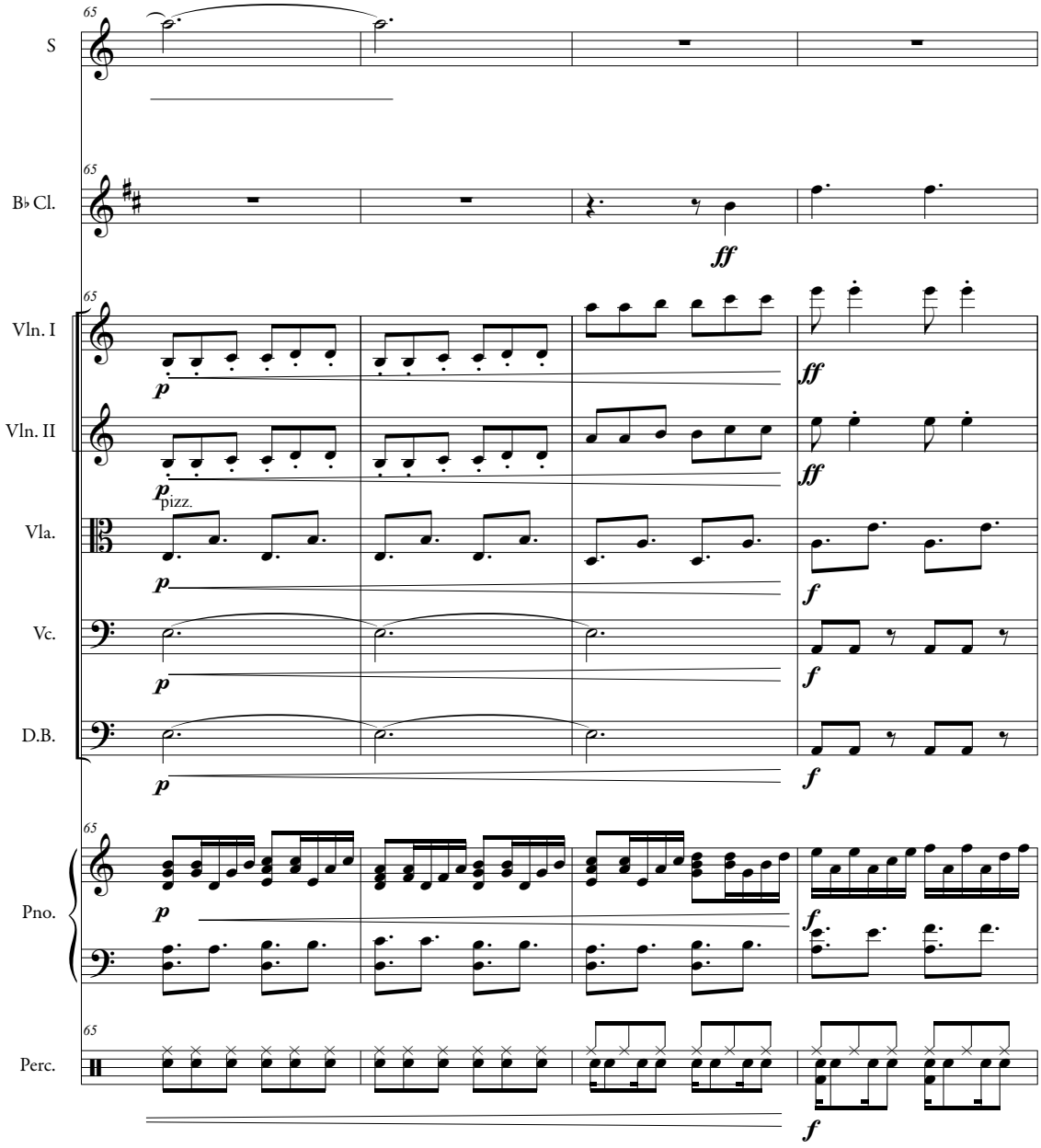

39
S
In the
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
p pizz.

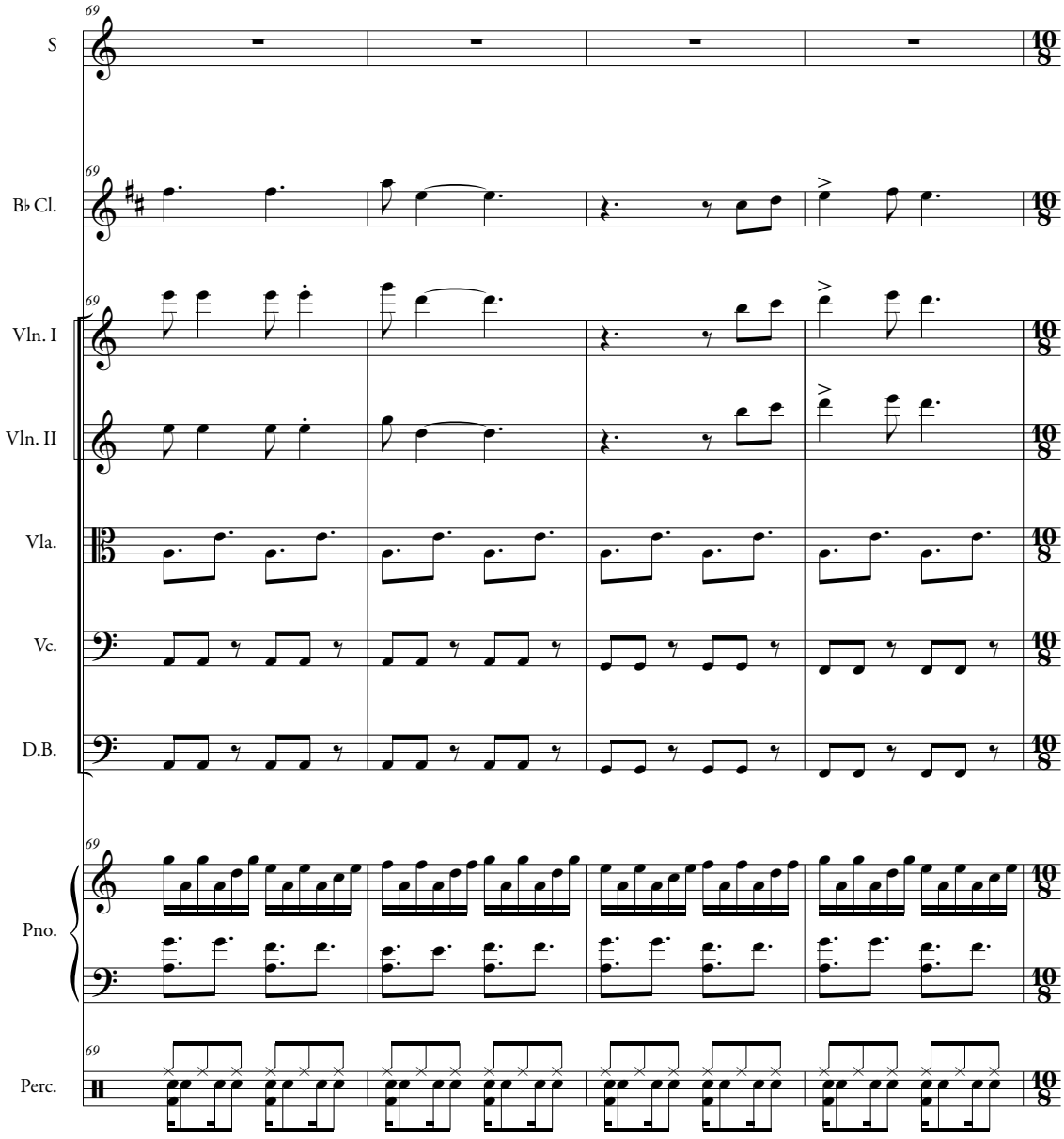

43
S
mid - dle of my list - en - ing, death, that
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

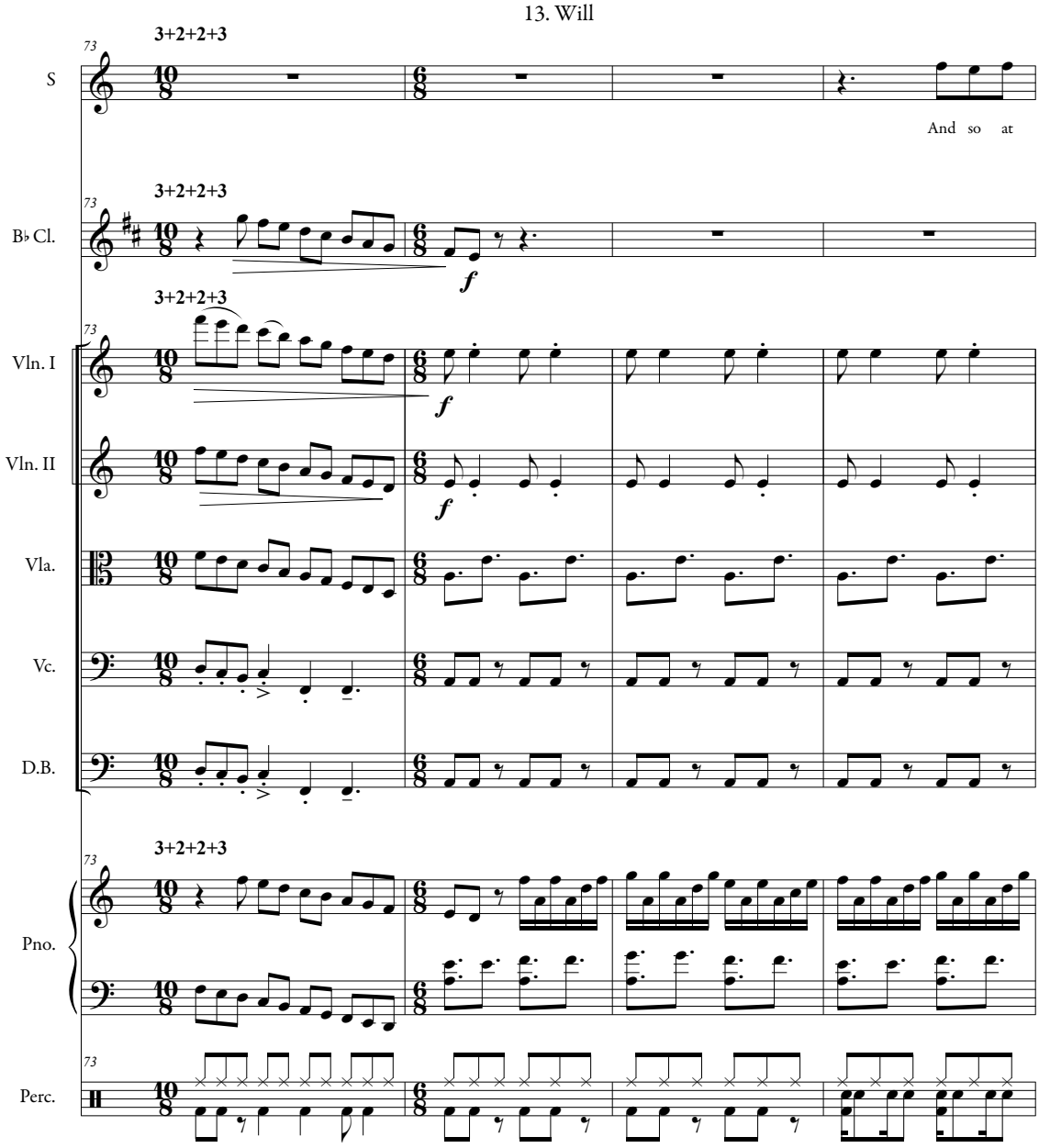

47
S
p
old in - ter - rup - ter, with the un - kind - ness of all co - ro - ners, re - vealed his
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
pp
Perc.

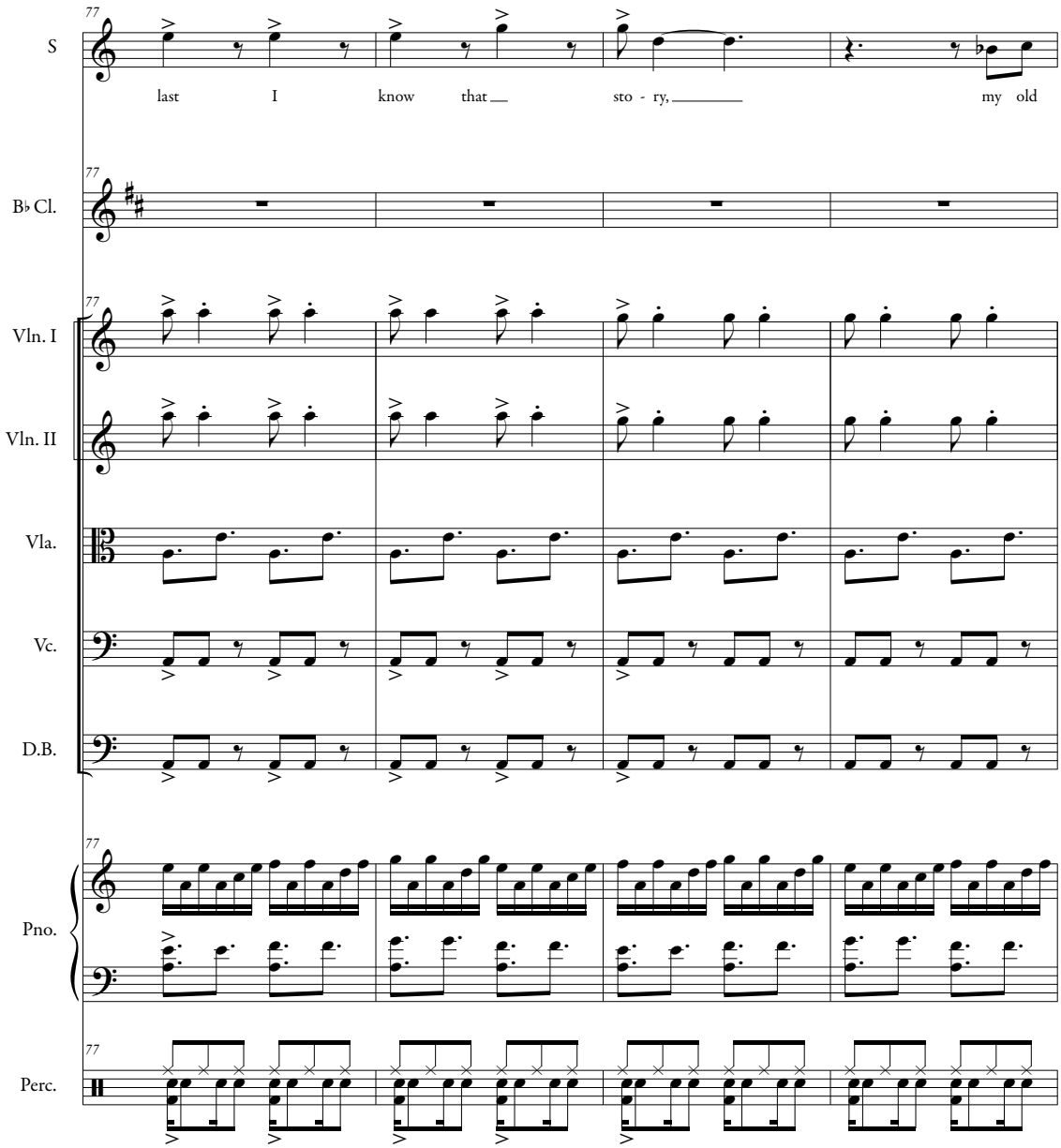

52
S
third name to me. Not Wil-liam, not Will, but Wolf.
B♭ Cl.
pp
Vln. I
pp
sfz
Vln. II
pp
arco
sfz
Vla.
pp
sfz
Vc.
pp
sfz
D.B.
sfz
Pno.
Perc.
p
sfz

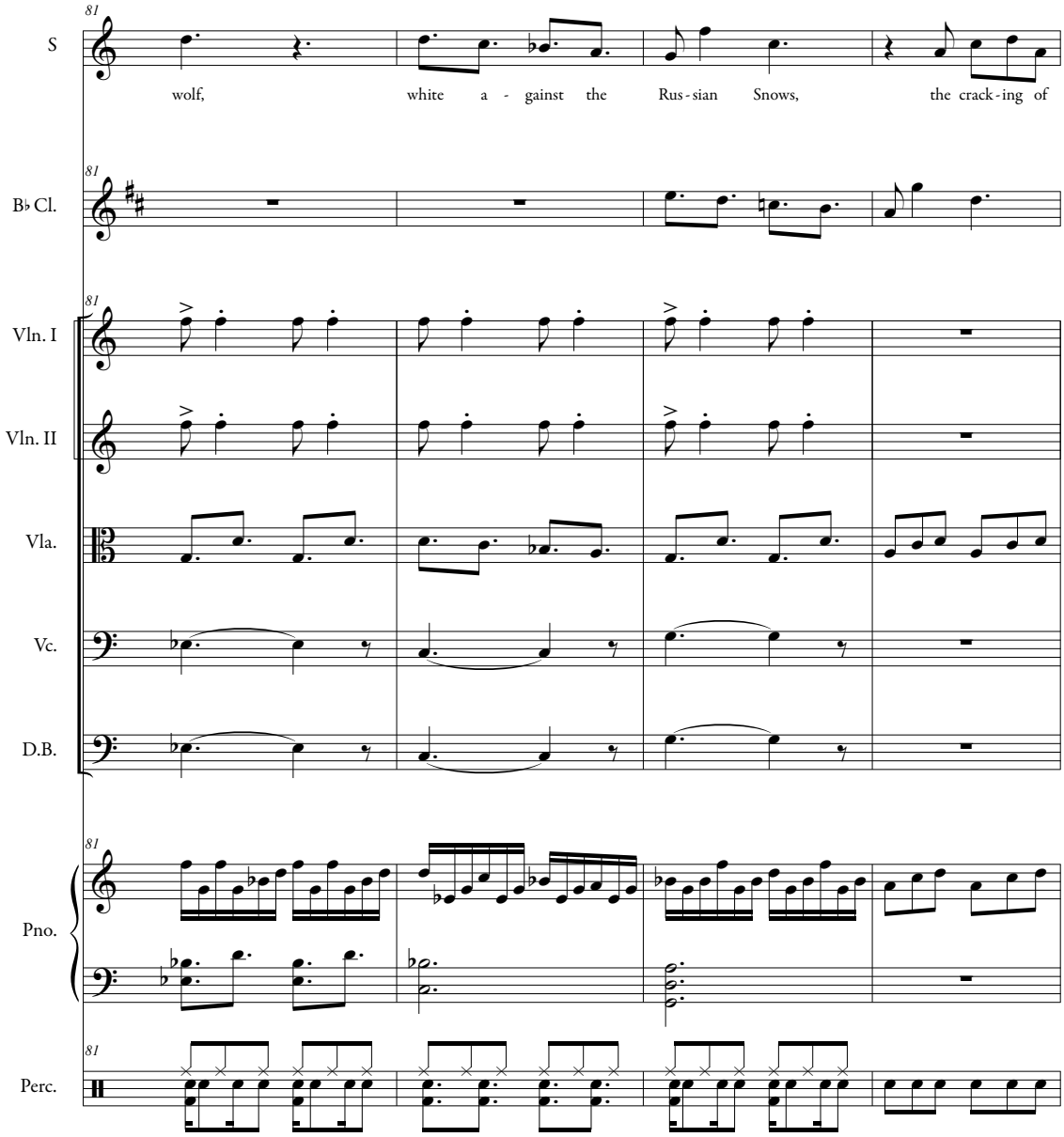

13. Will
pp
ff
58
S
Wolf.
Wolf.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
p
D.B.
Pno.
p
Perc.
p

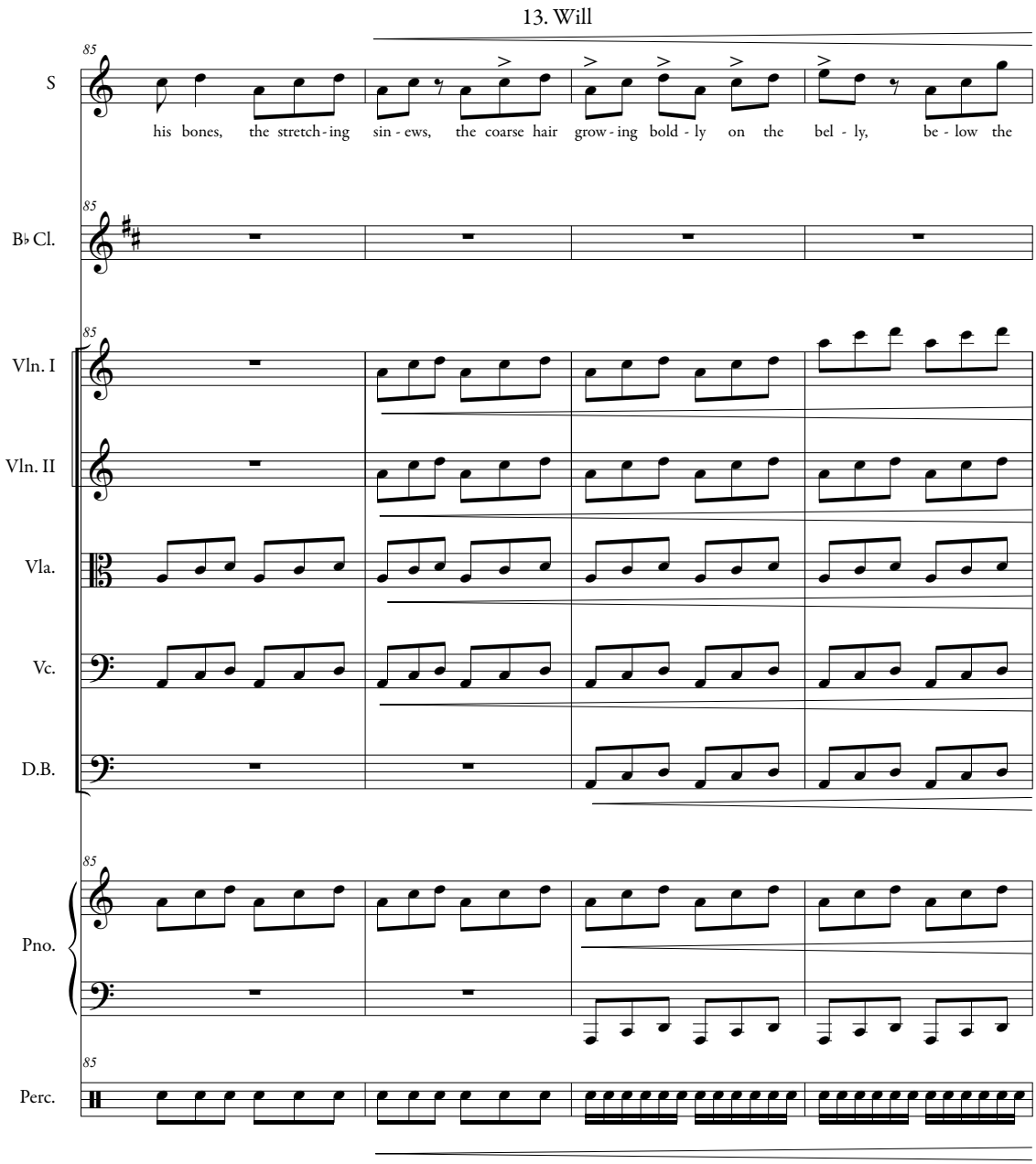

65
S
B♭ Cl.
ff
Vln. I
Vln. II
p
pizz.
Vla.
Vc.
D.B.
f
Pno.
Perc.

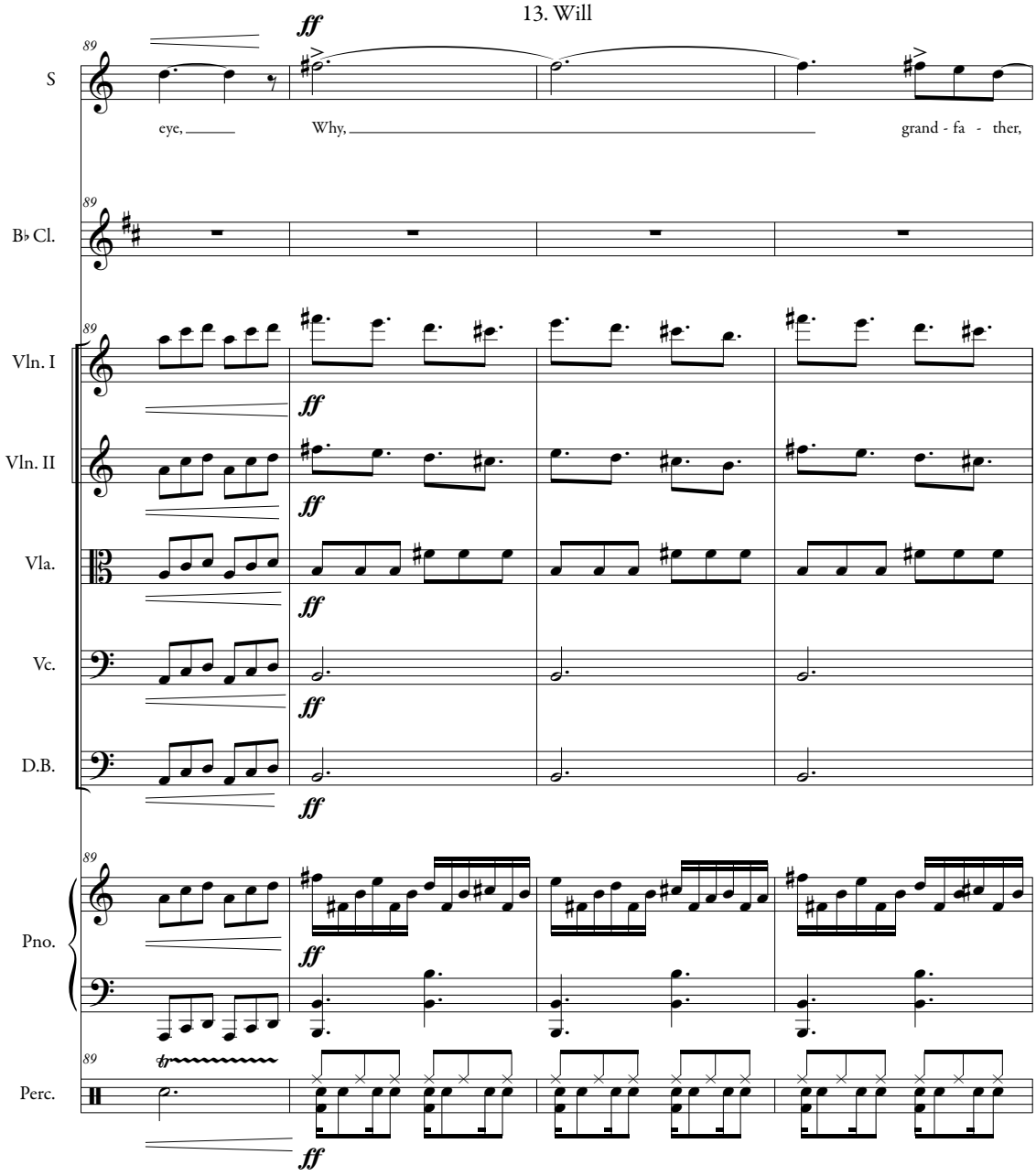

69
S
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

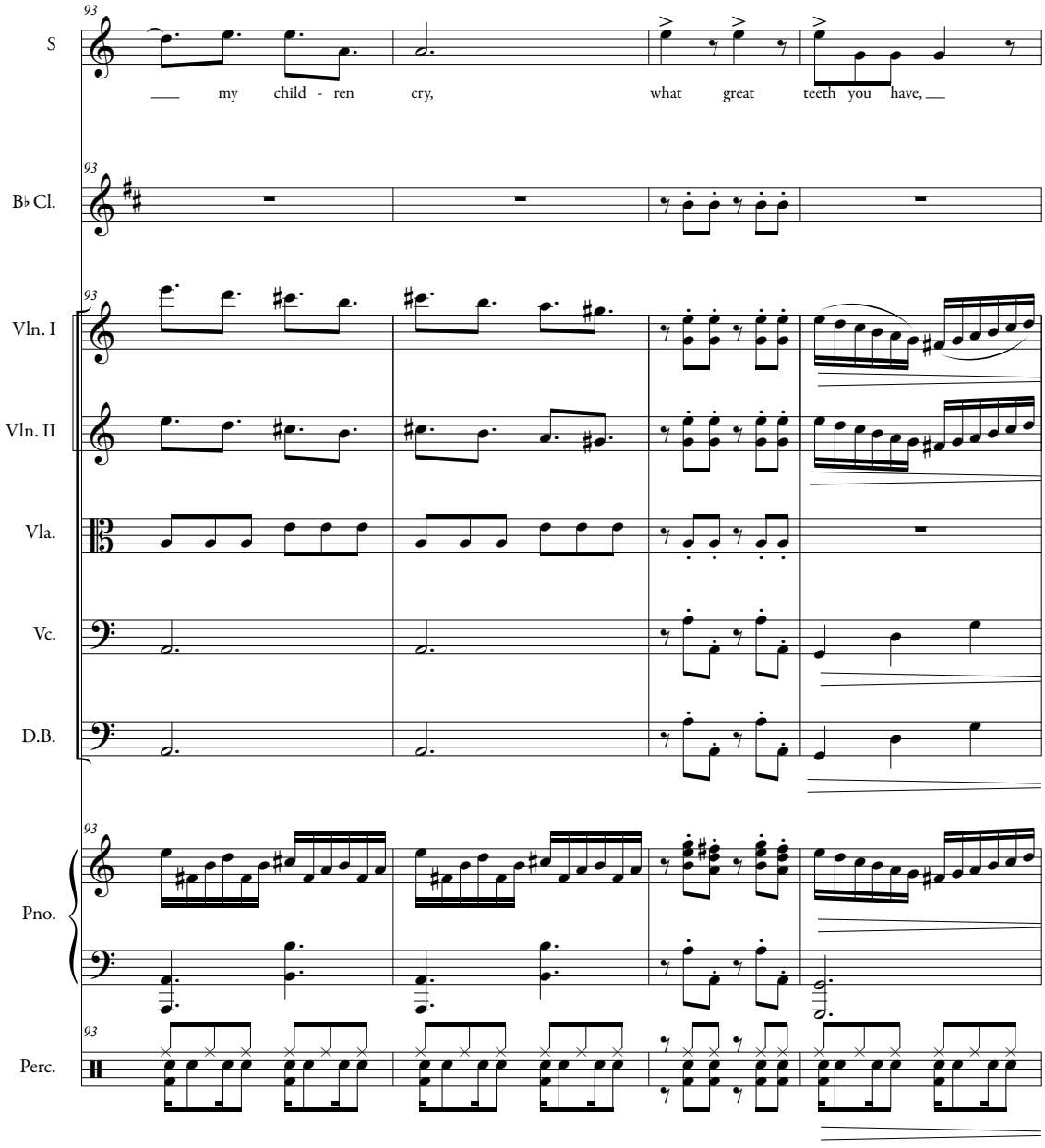

3+2+2+3
S
And so at
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f

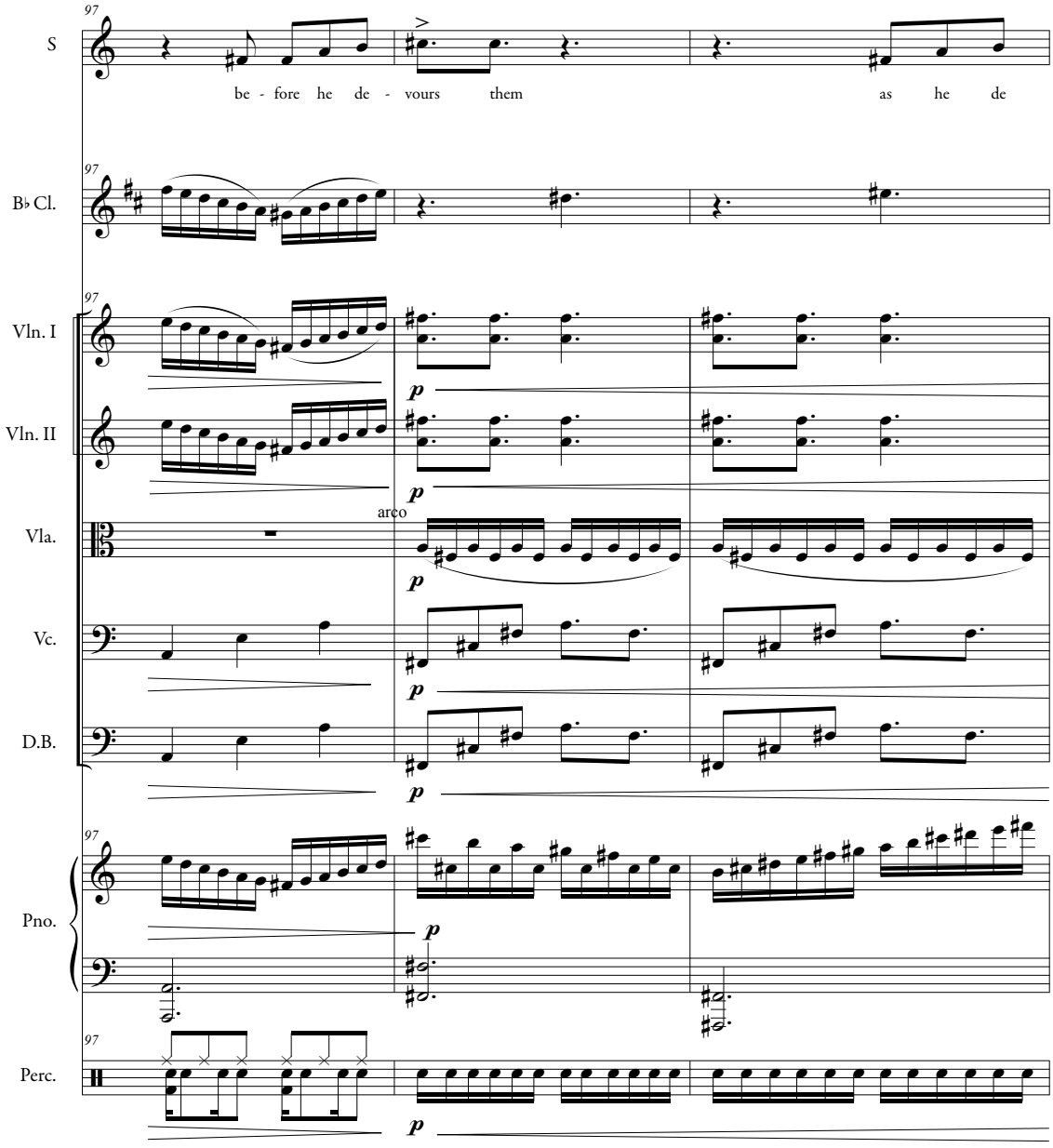

77
S
last I know that sto - ry, my old
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

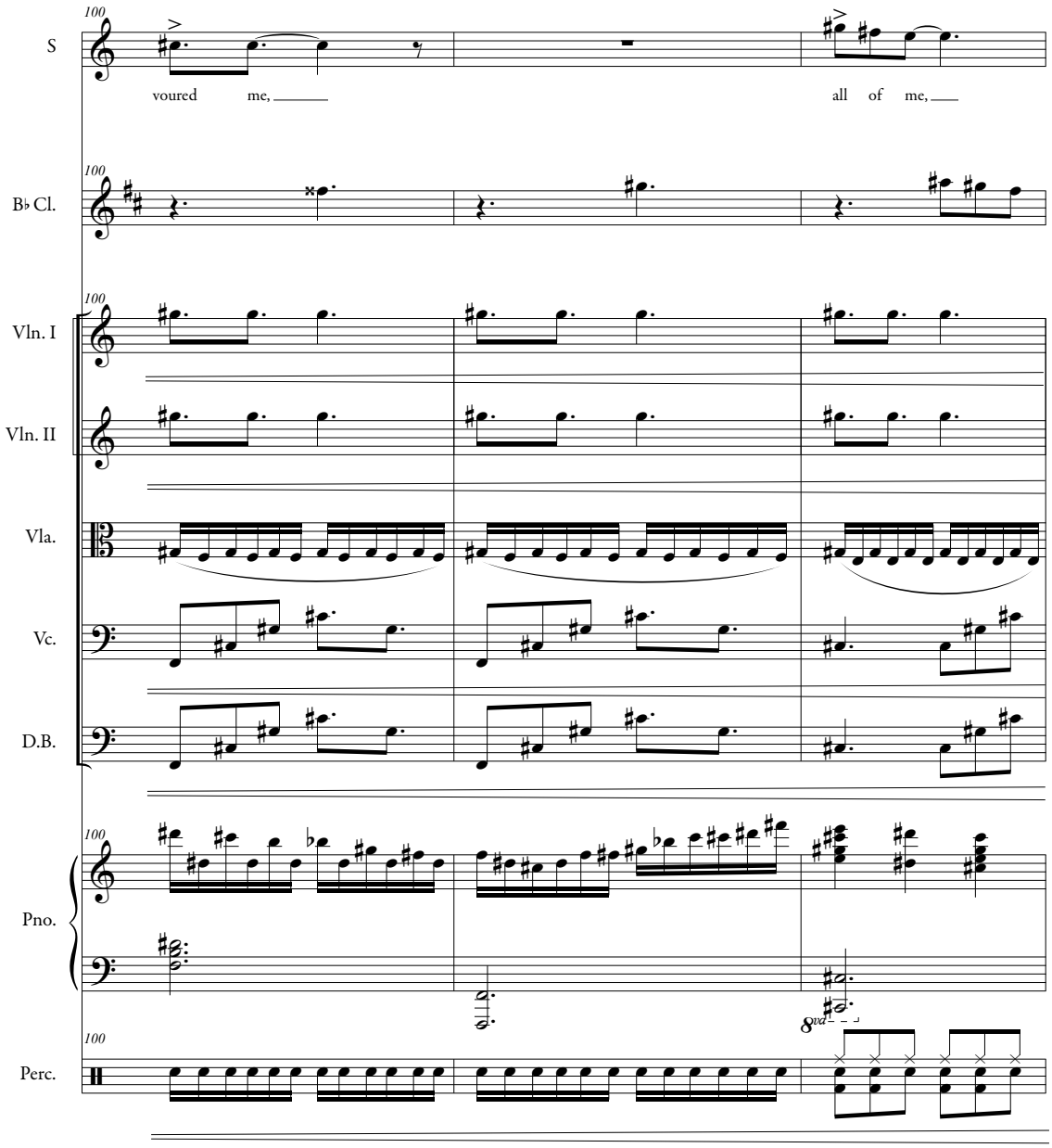

81
S
wolf, white a - gainst the Rus - sian Snows, the crack - ing of
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

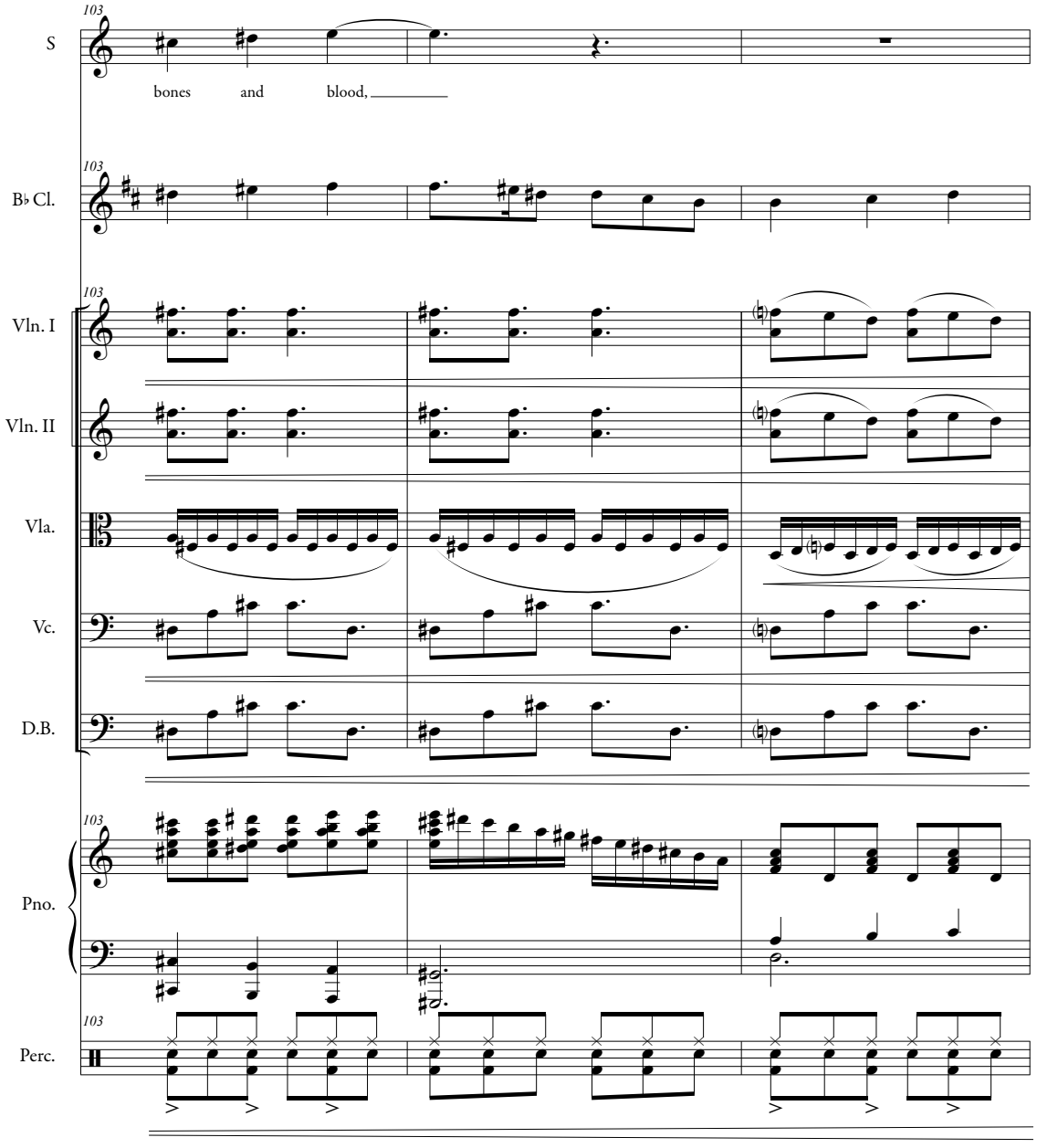

13. Will
S
his bones, the stretch - ing sin - ews, the coarse hair grow - ing bold - ly on the bel - ly, be - low the
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

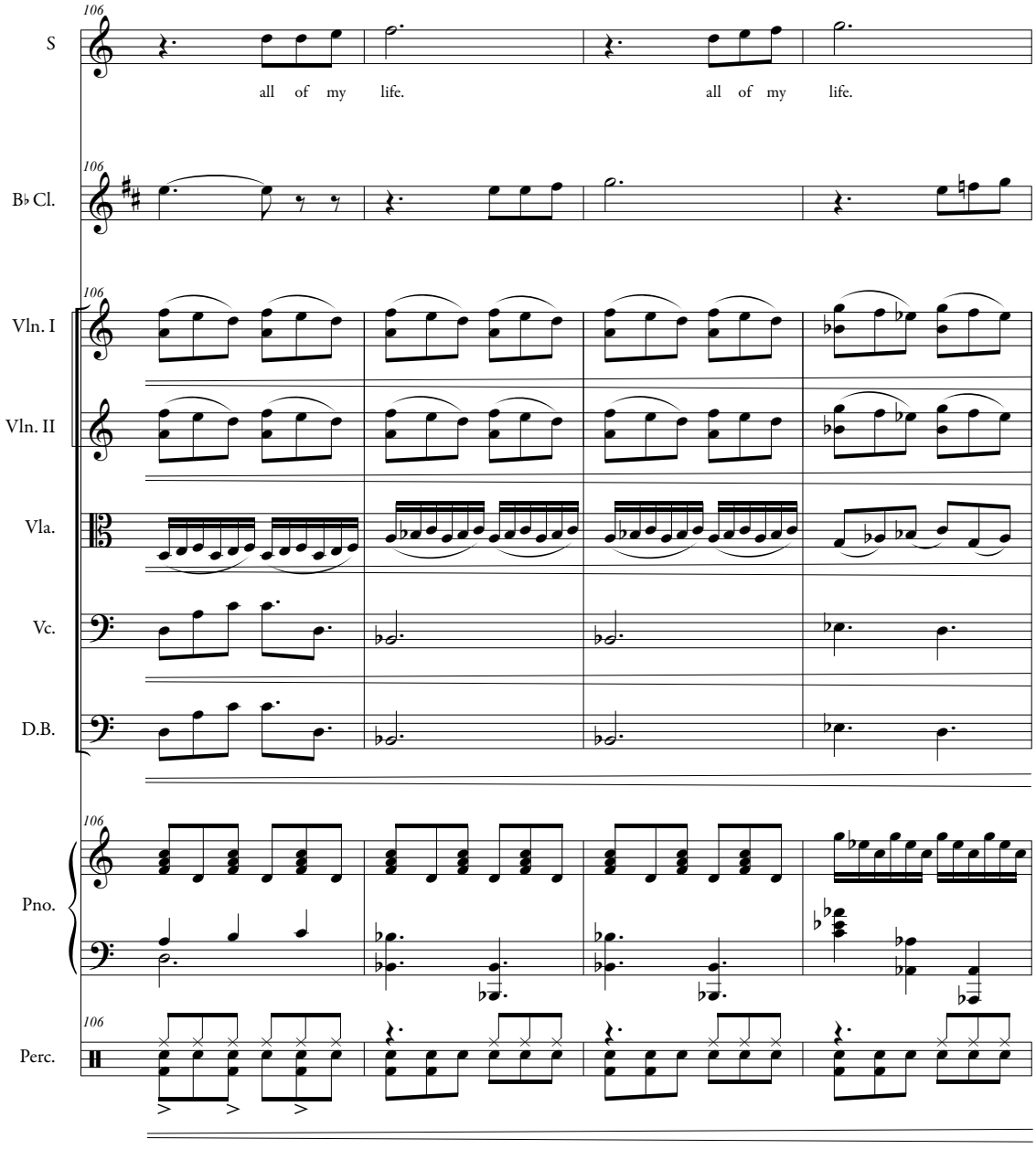

89
S
eye,
Why,
grand - fa - ther,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
ff

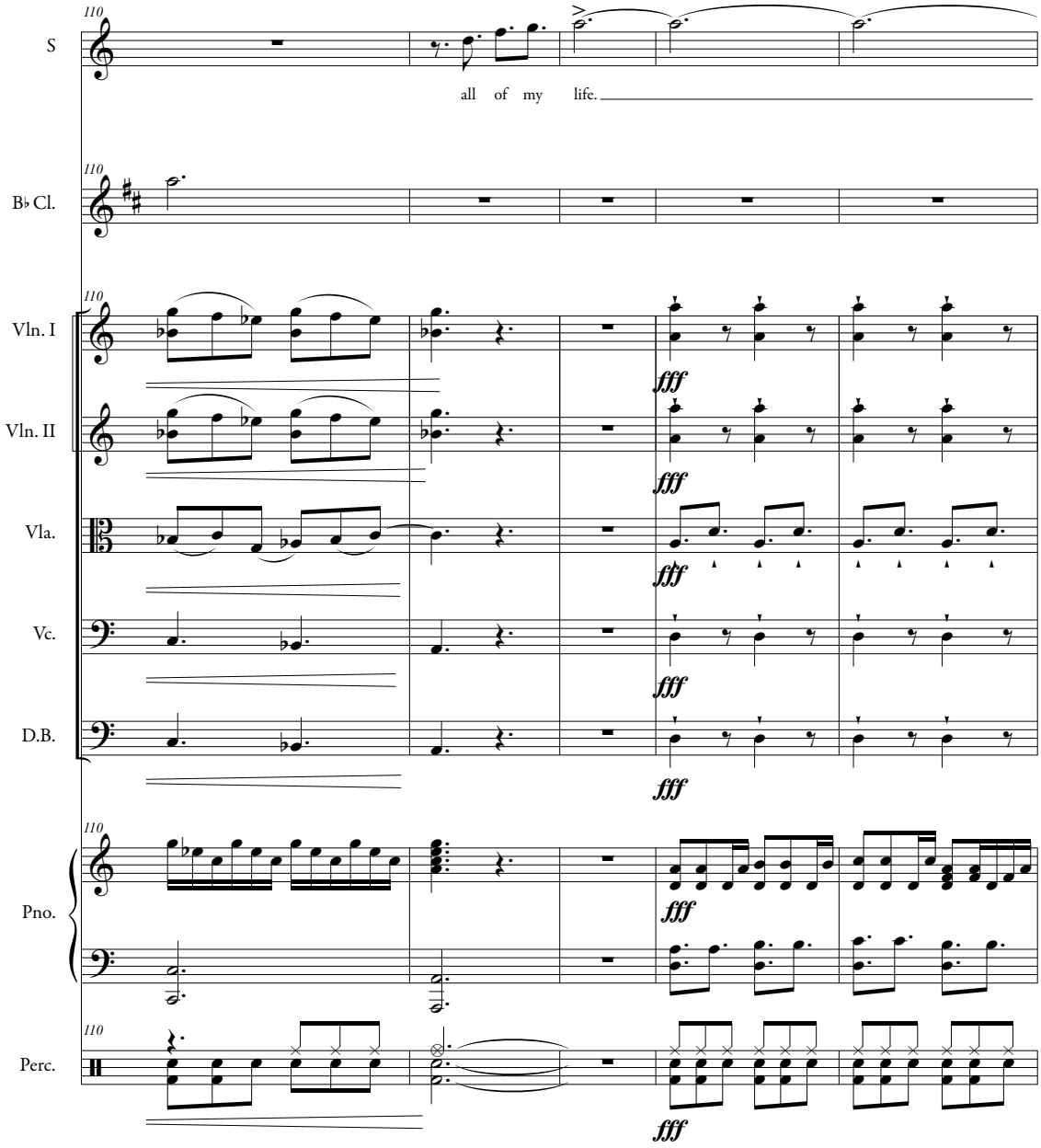

93
S
___ my child - ren cry, what great teeth you have, ___
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

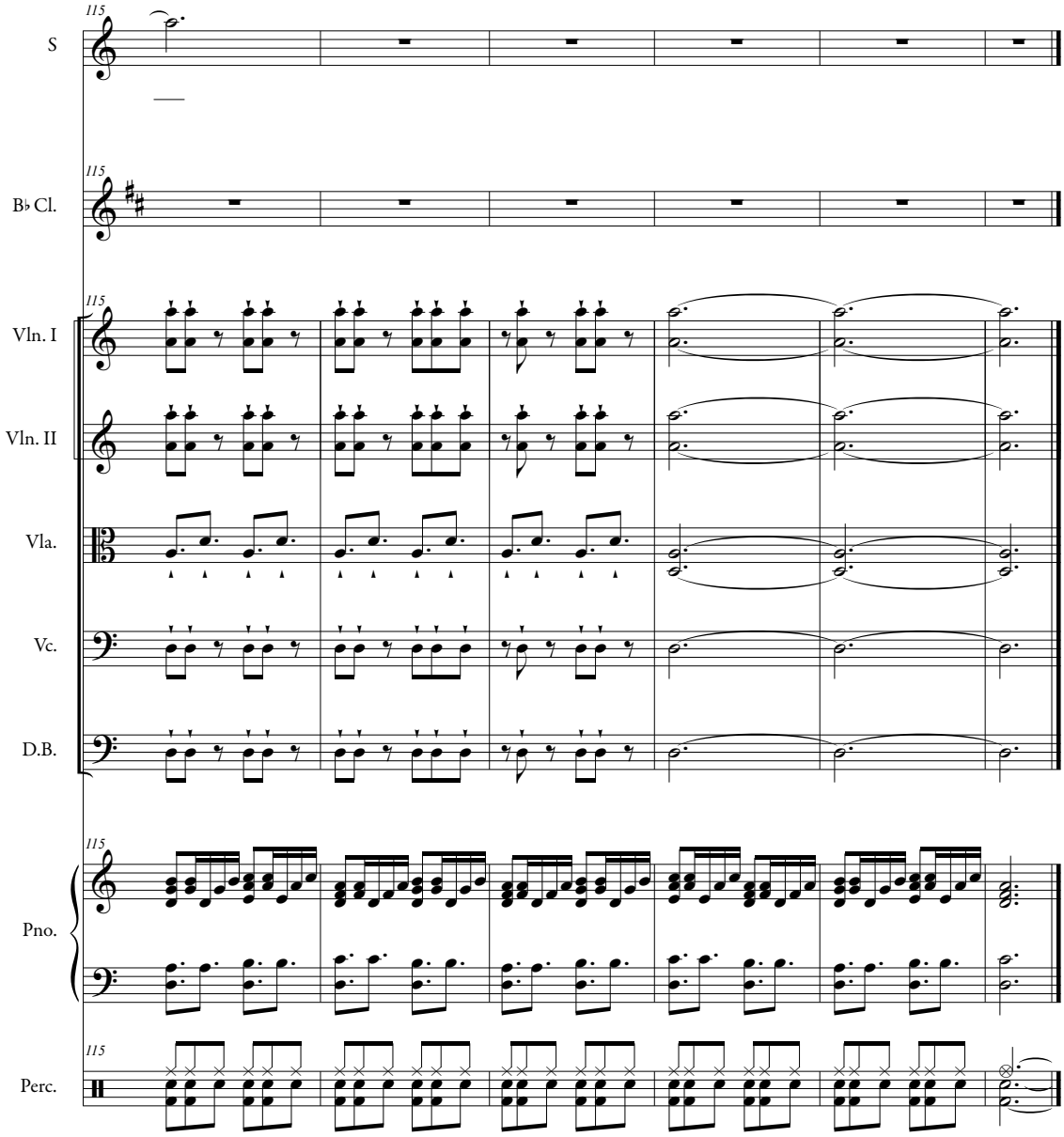

97
S
be - fore he de - vours them as he de
B♭ Cl.
Vln. I
Vln. II
Vla.
arco
Vc.
D.B.
Pno.
Perc.
p


100
S
voured me,
all of me,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

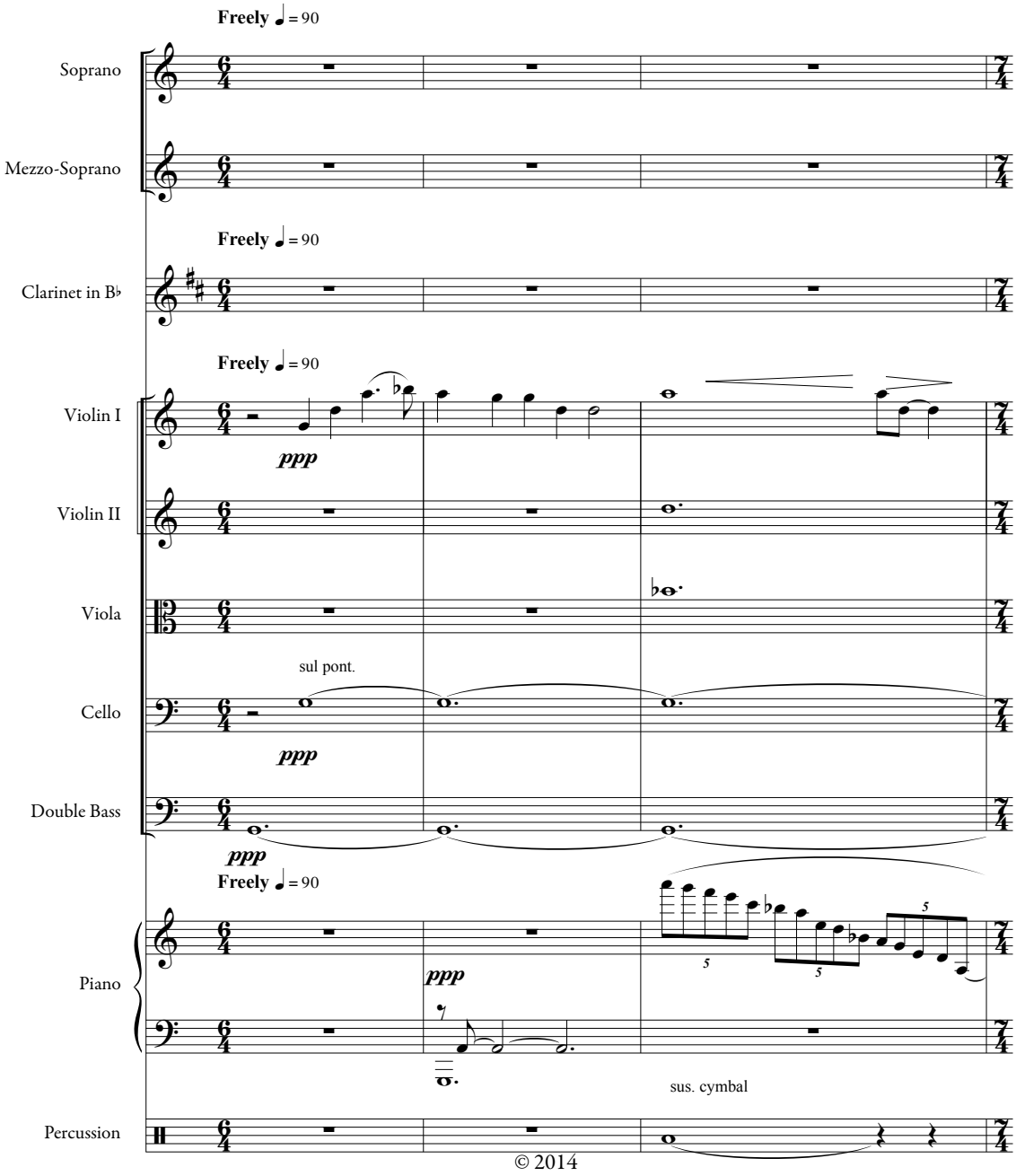

103
S
bones and blood,
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


106
S
all of my life.
all of my life.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

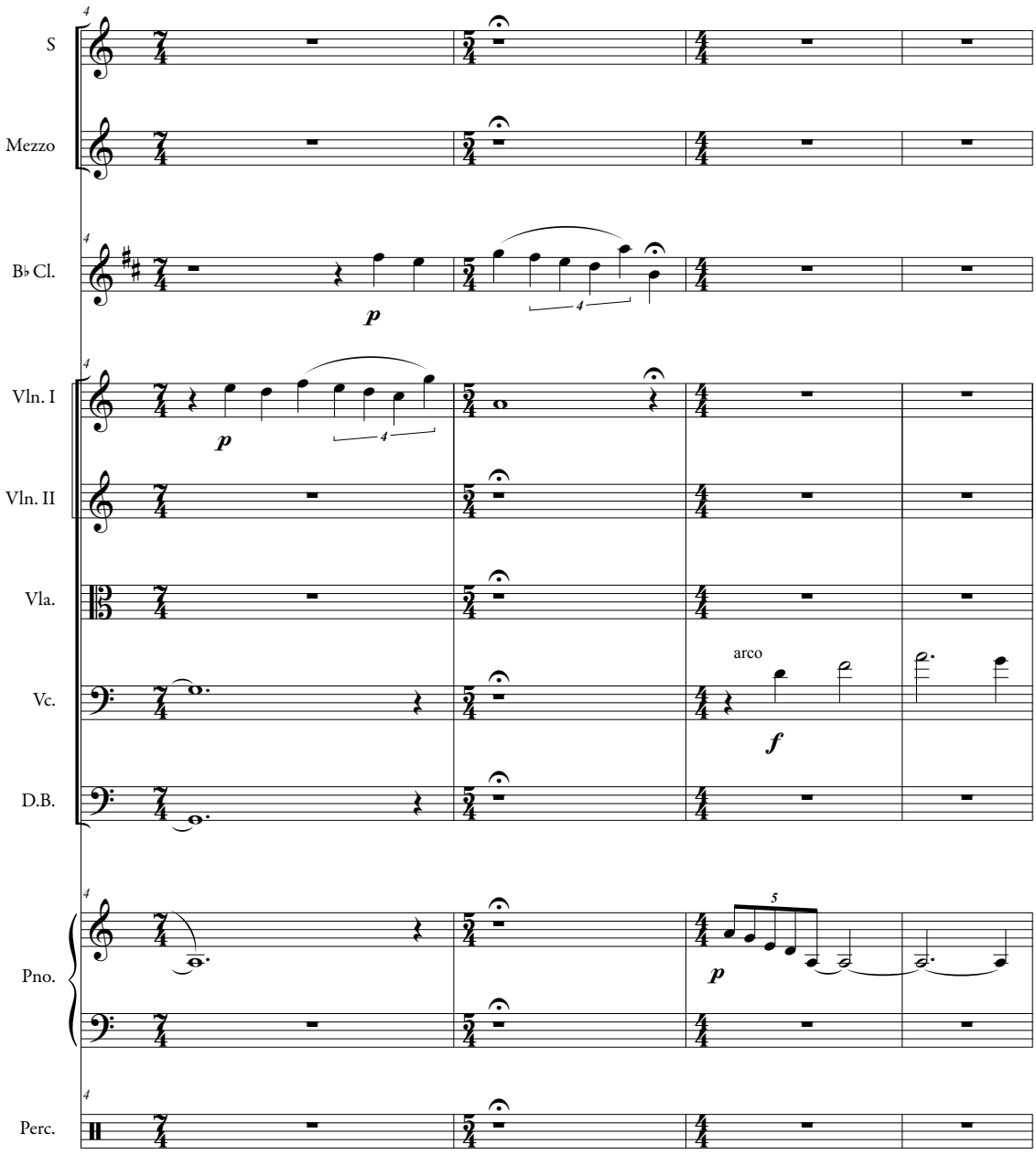

110
S
all of my life.
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
fff

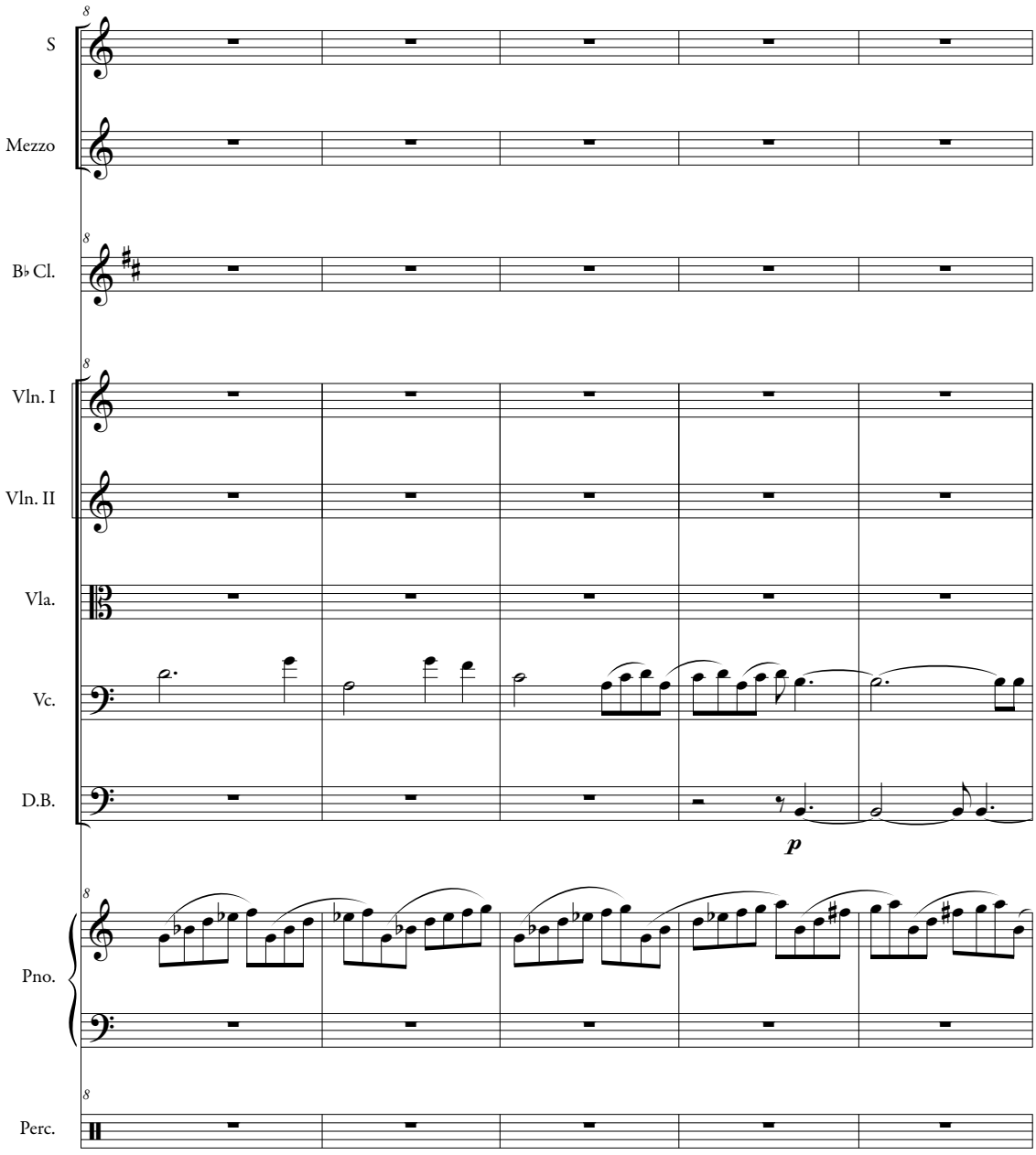

115
S
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

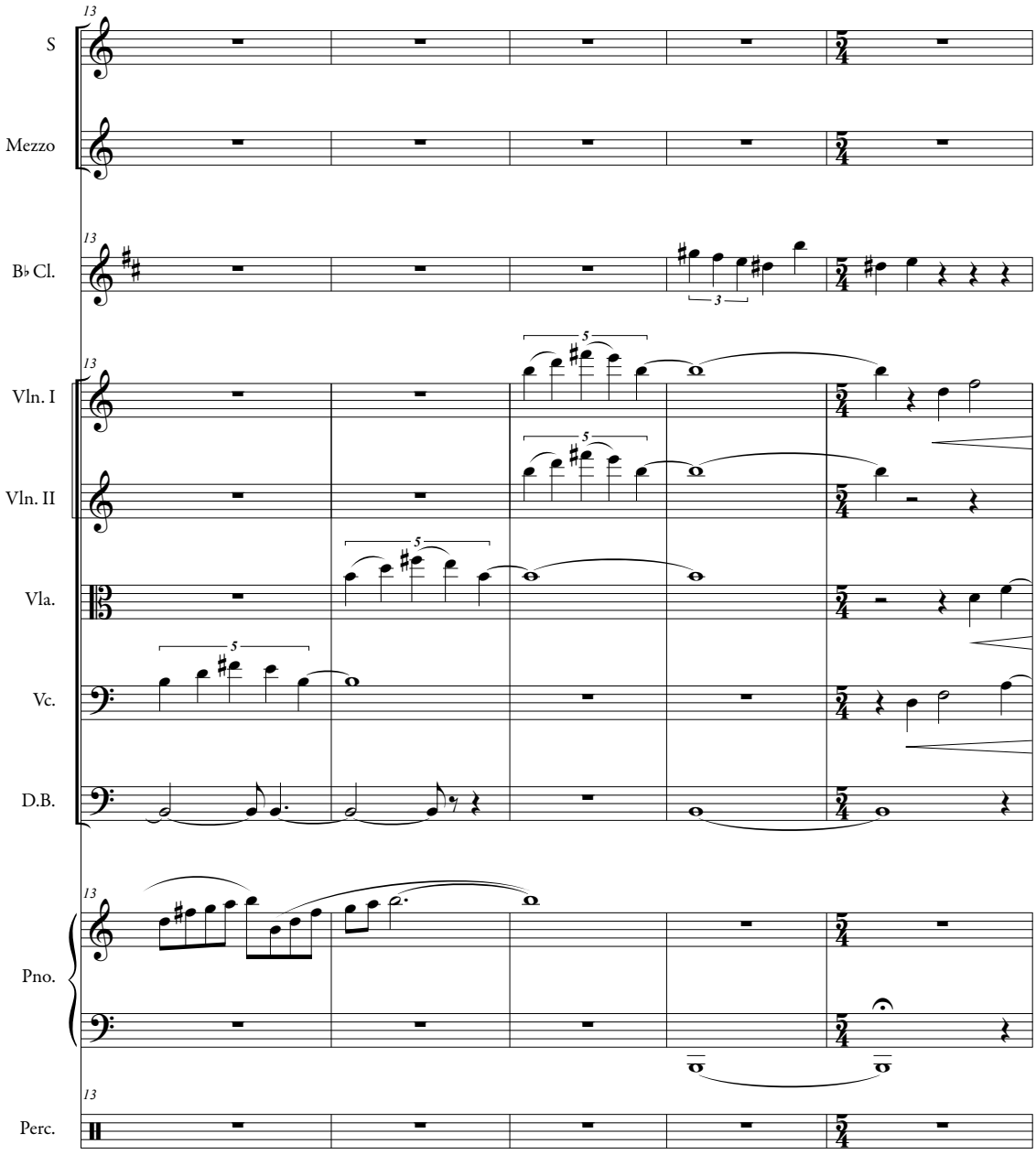
14. Round Frame (III)

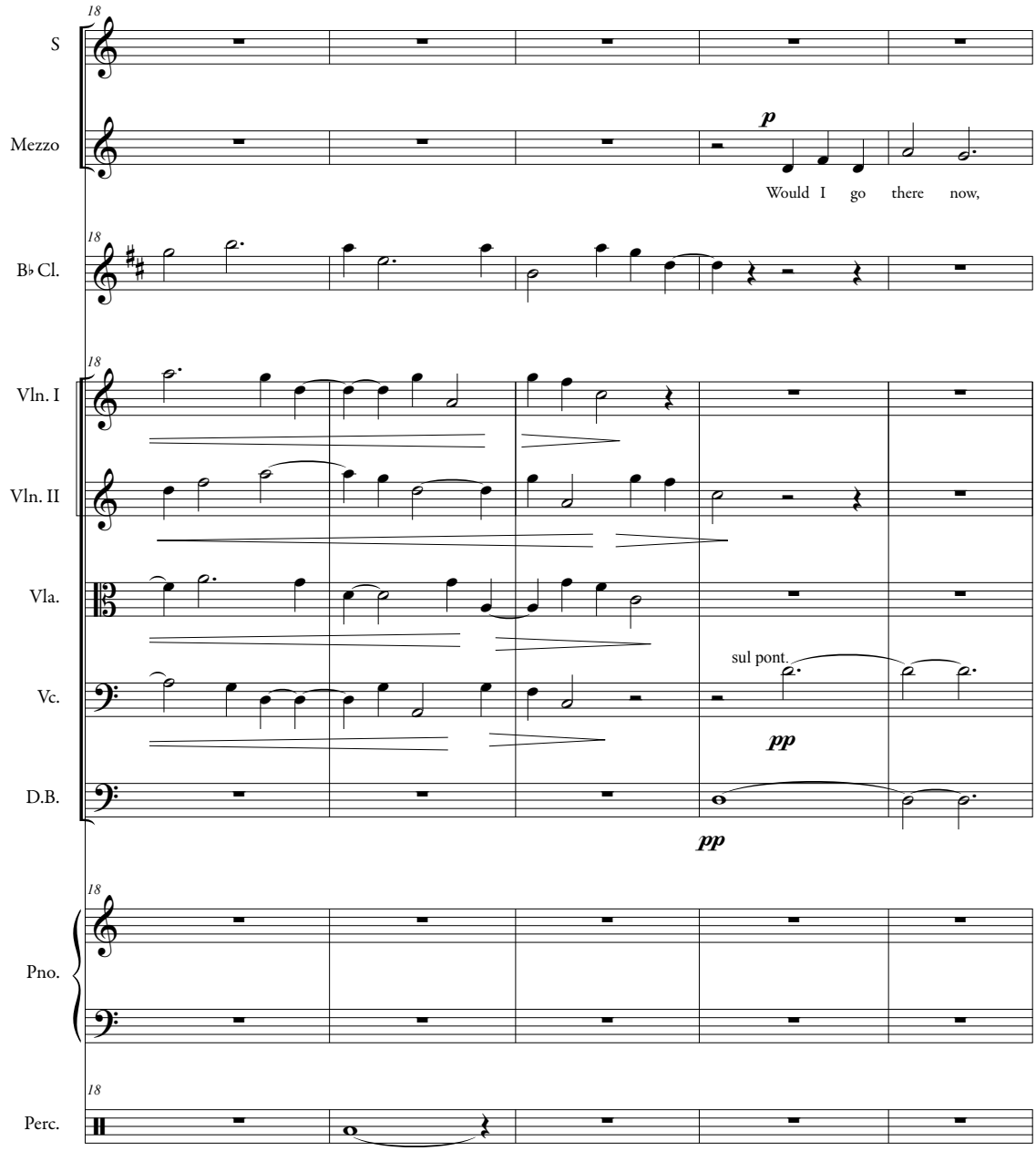


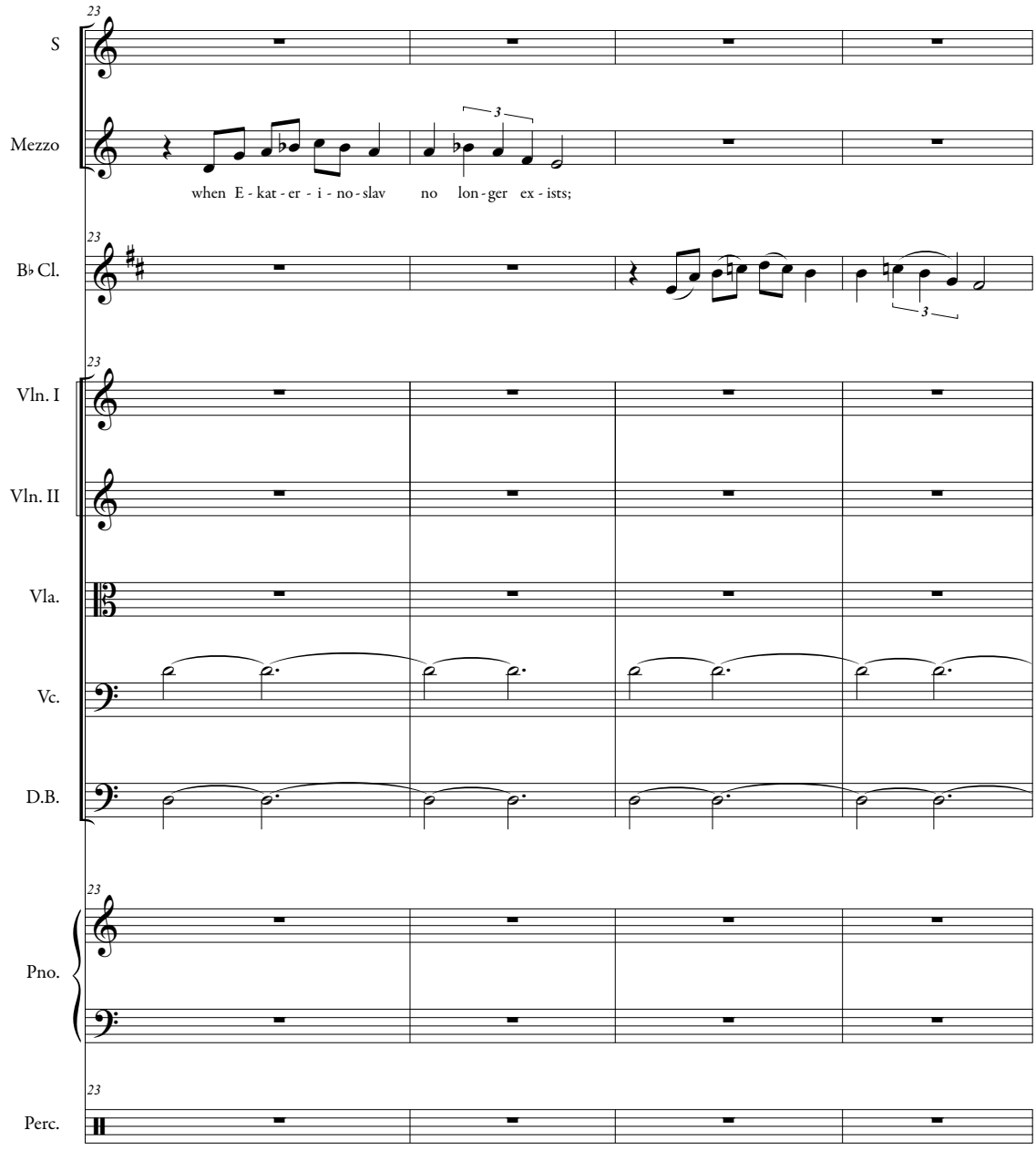
© 2014

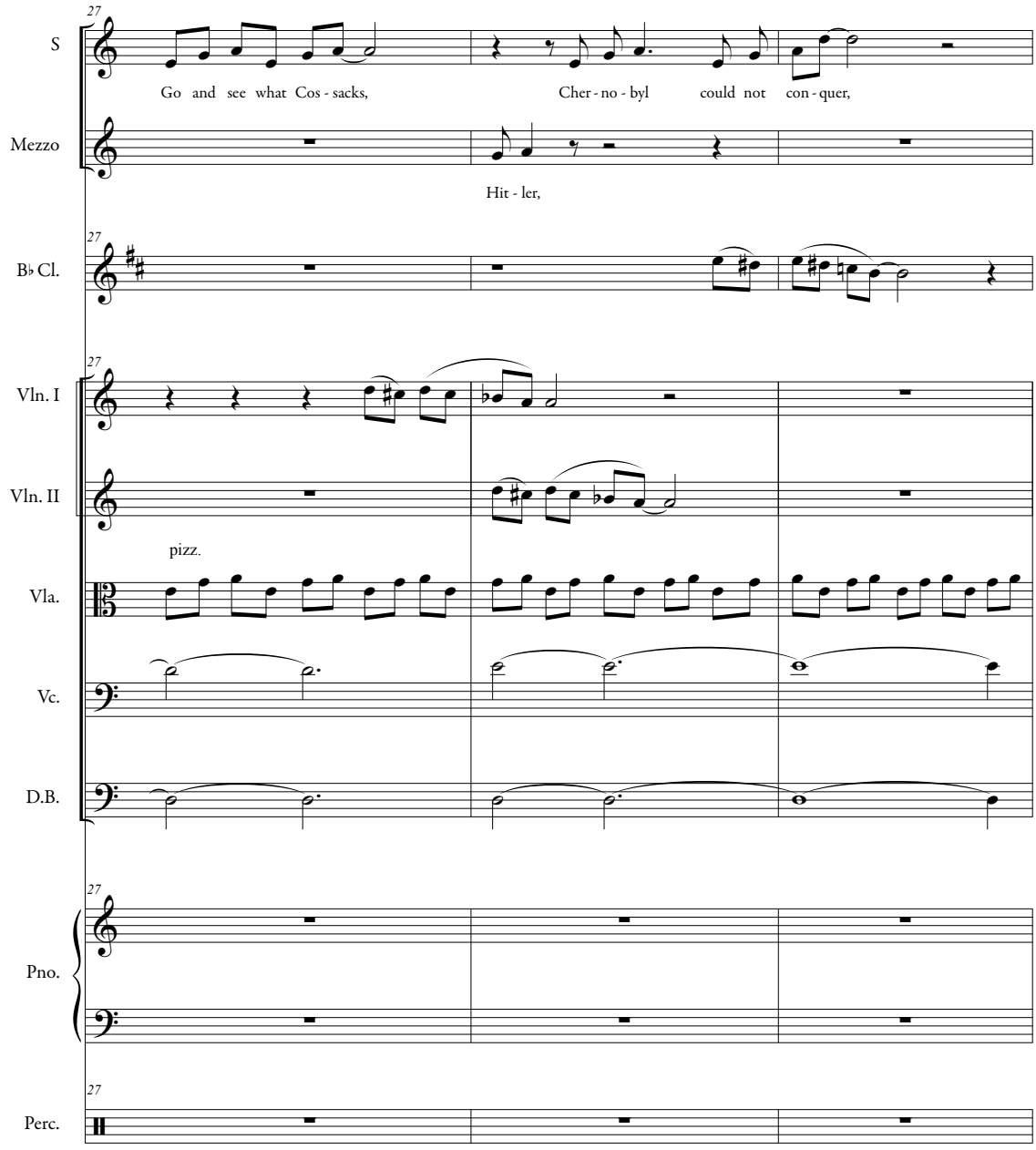

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
arco

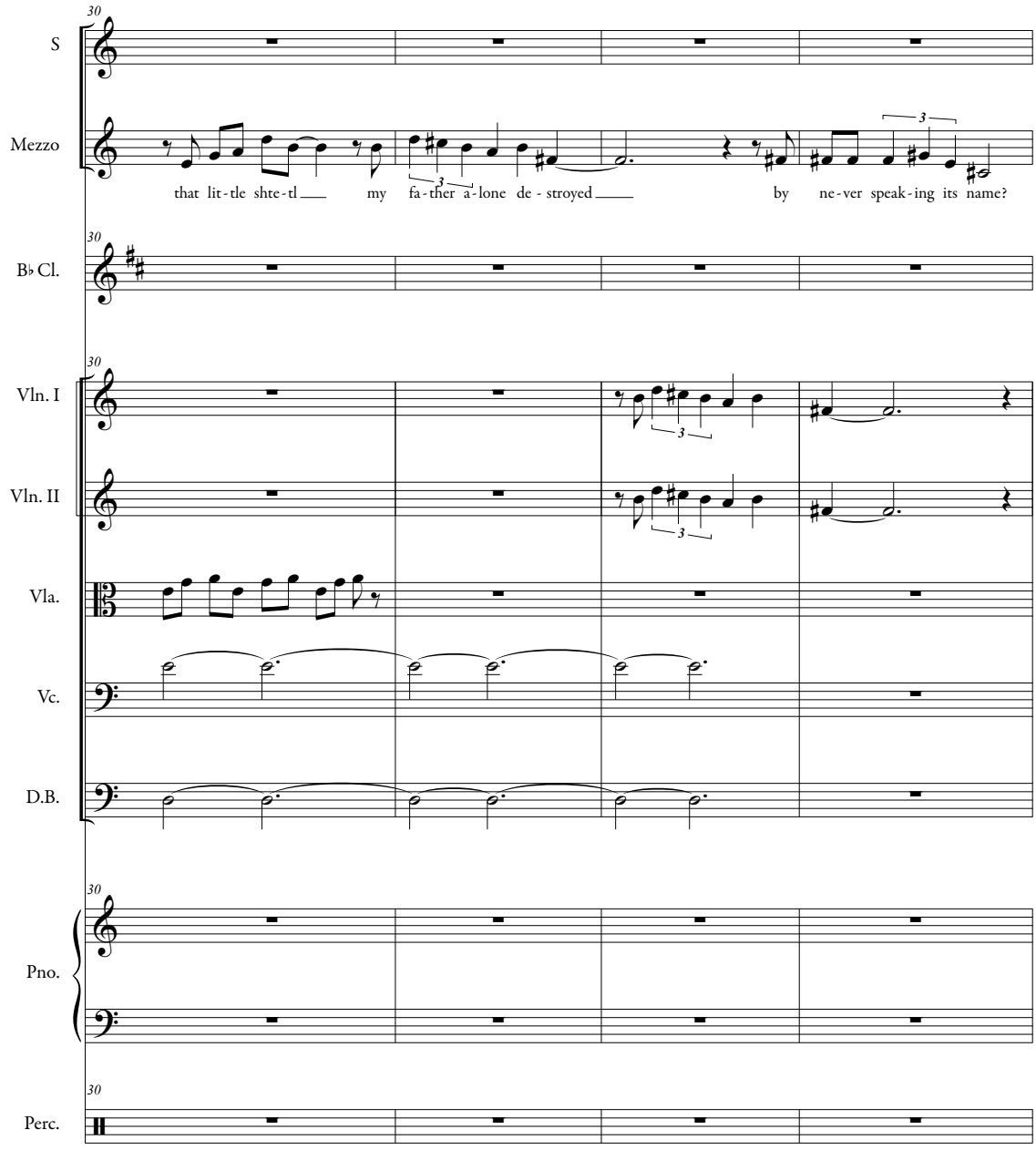

S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
Pno.
Perc.

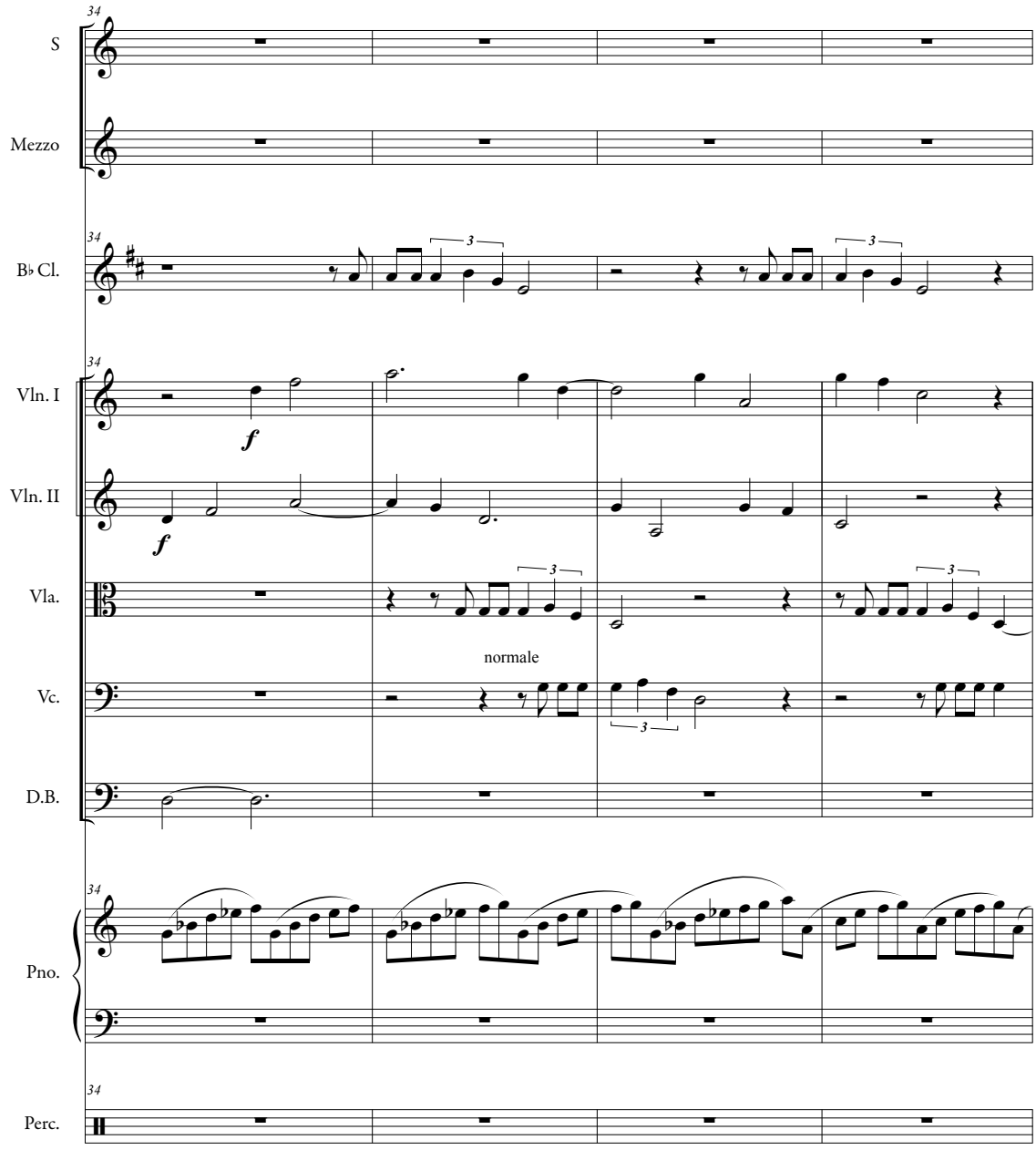

13
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
5
3

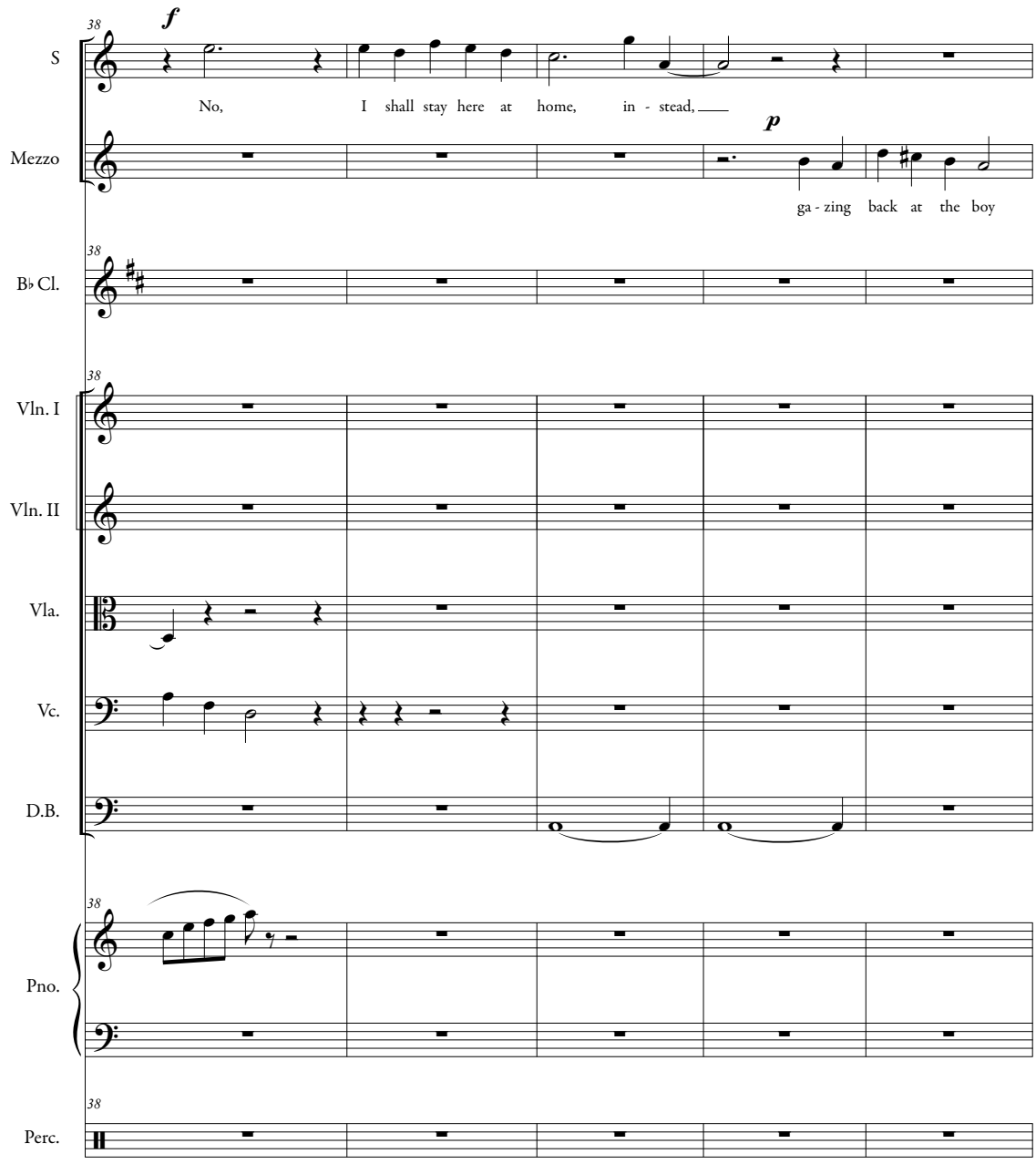

18
S
Mezzo
p
Would I go there now,
B♭ Cl.
Vln. I
Vln. II
Vla.
sul pont.
Vc.
pp
D.B.
pp
Pno.
Perc.

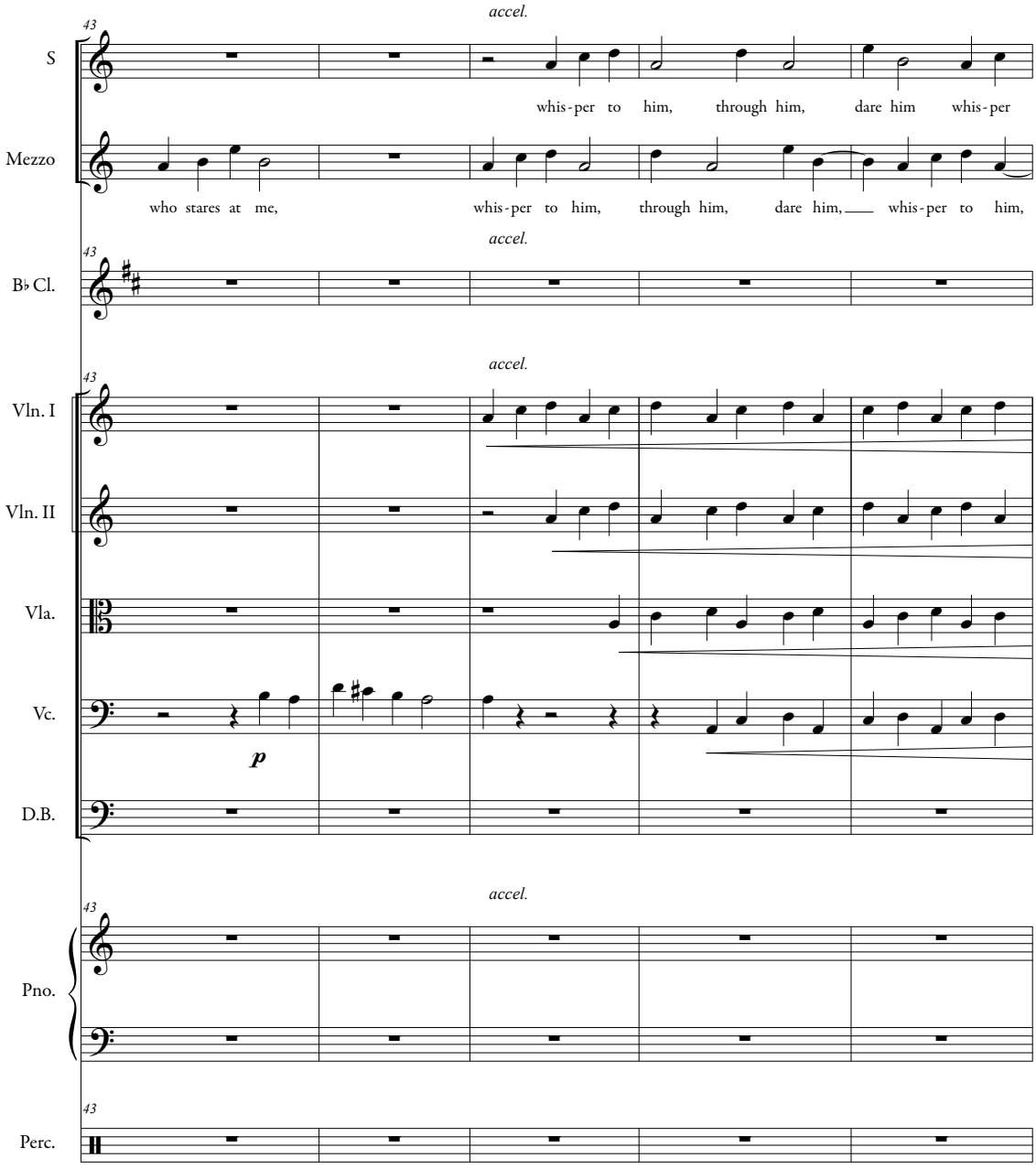

23
S
Mezzo
3
when E - kat - er - i - no - slav no lon - ger ex - ists;
23
B♭ Cl.
3
23
Vln. I
Vln. II
Vla.
Vc.
D.B.
23
Pno.
23
Perc.

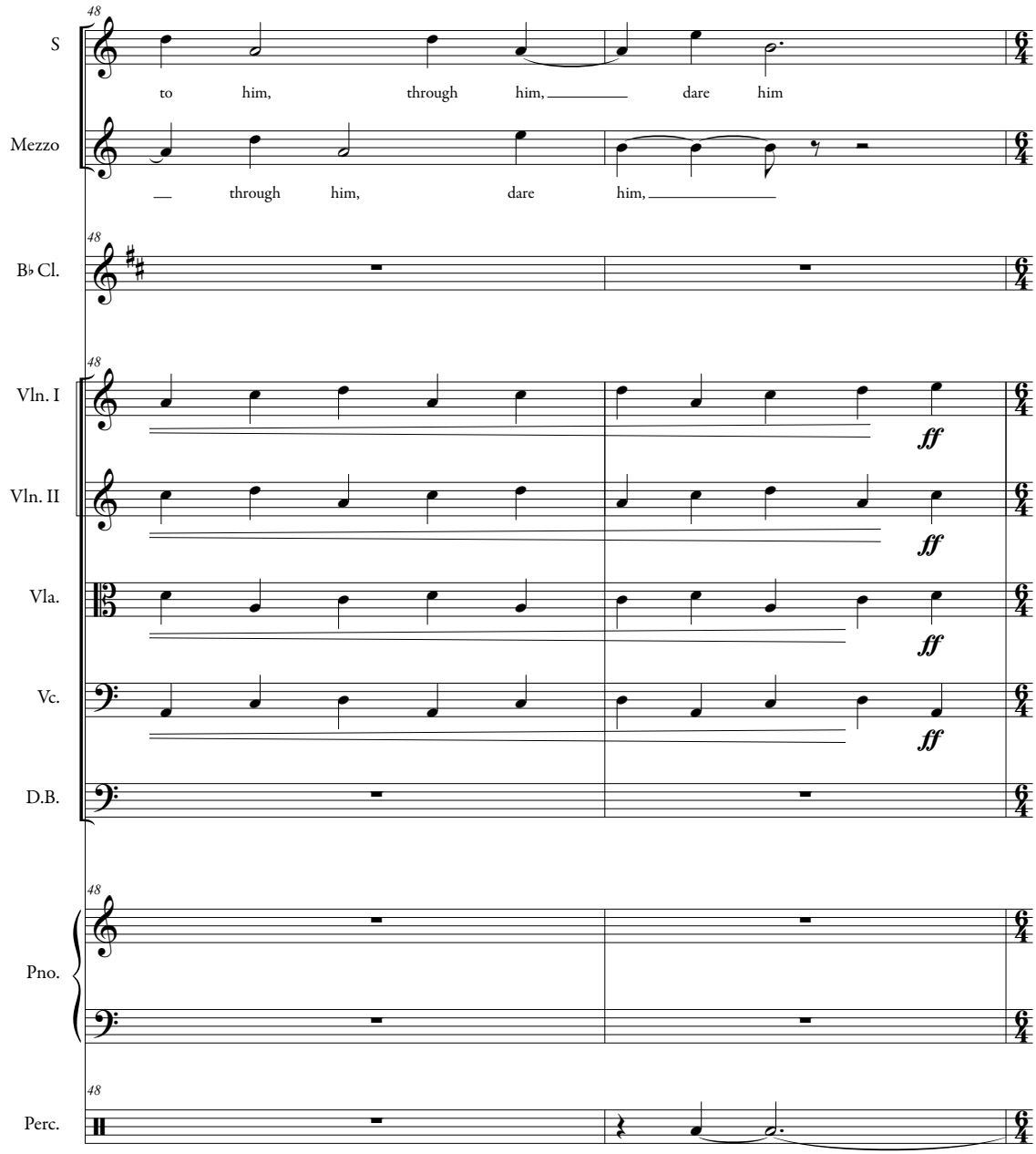

27
S
Go and see what Cos - sacks,
Cher - no - byl could not con - quer,
Mezzo
Hit - ler,
B♭ Cl.
Vln. I
Vln. II
pizz.
Vla.
Vc.
D.B.
Pno.
Perc.

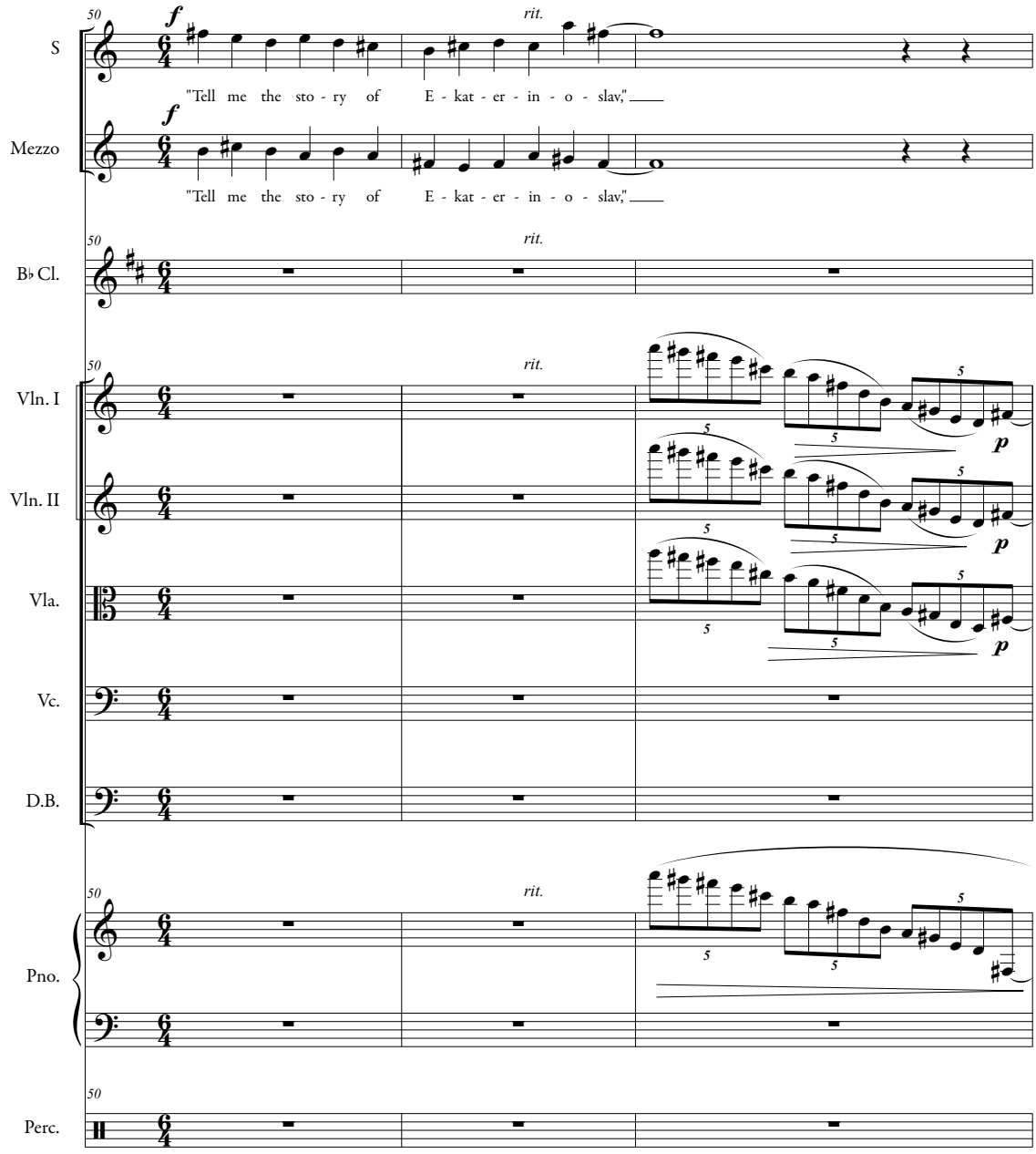

30
S
Mezzo
that lit-tle shte-tl my fa-ther a-lone de-stroyed by ne-ver speak-ing its name?
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.

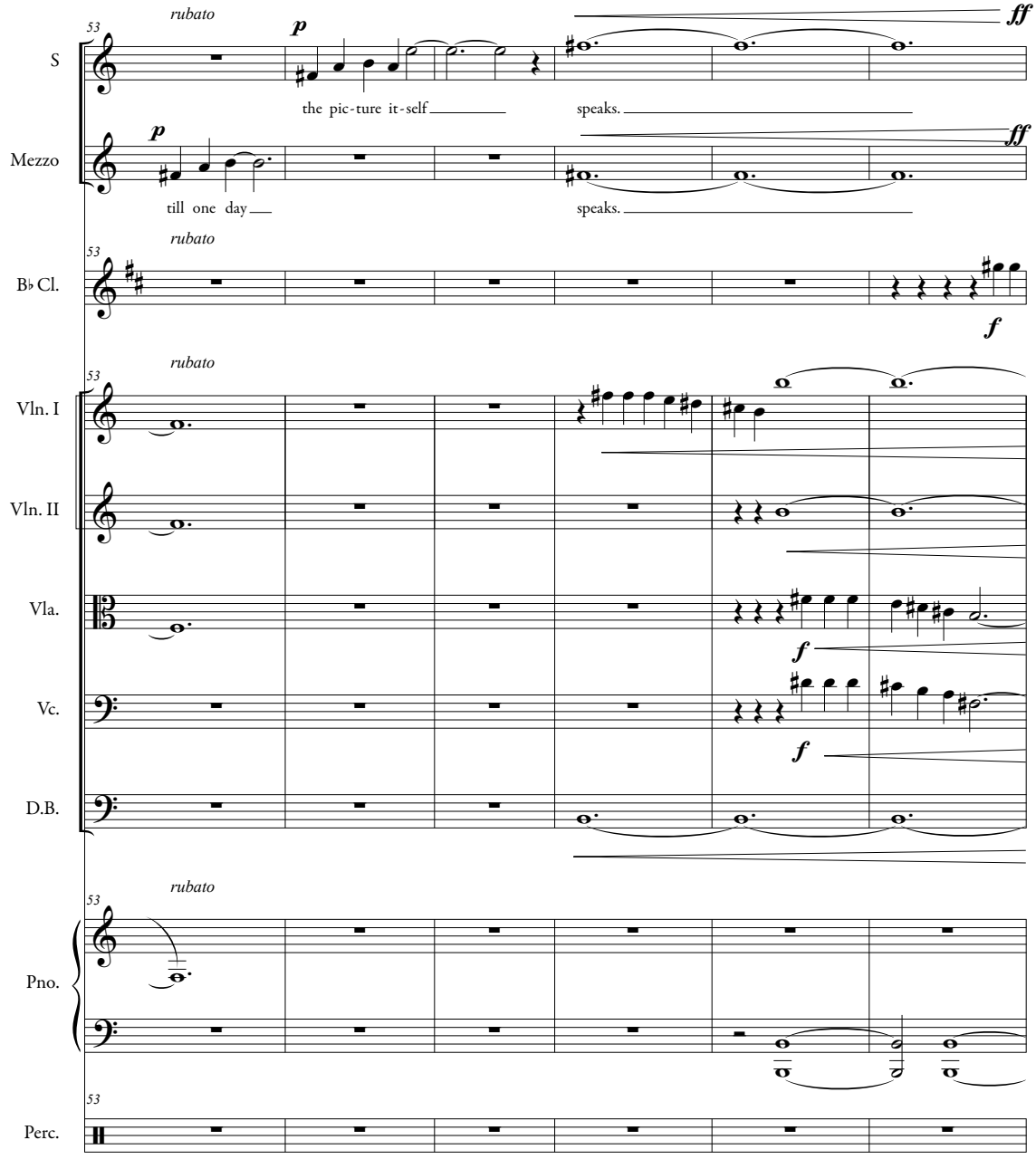

34
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
f
normale
3

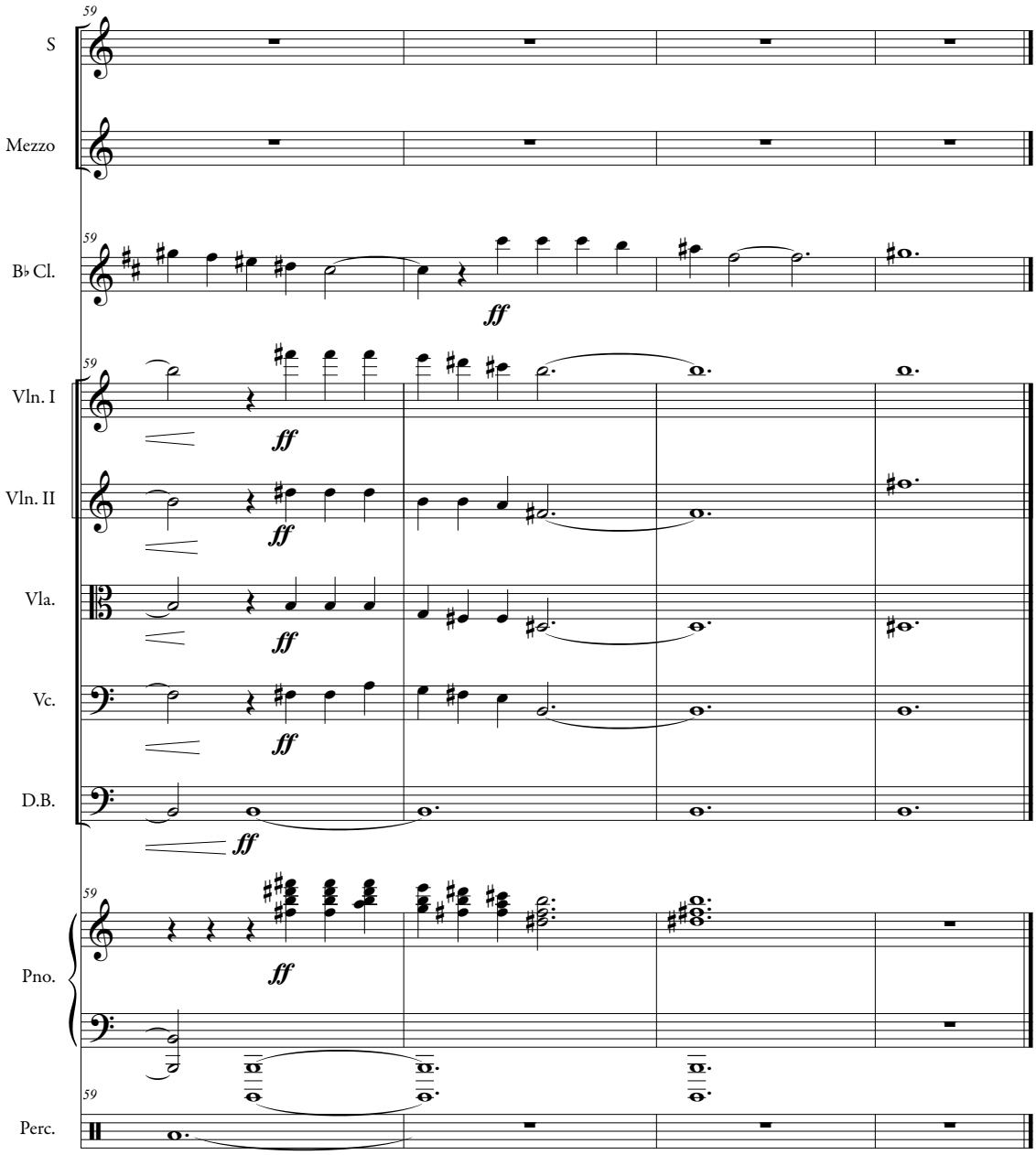

38
f
S
No, I shall stay here at home, in - stead,
p
Mezzo
ga - zing back at the boy
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.


accel.
43
S
whis-per to him, through him, dare him whis-per
Mezzo
who stares at me, whis-per to him, through him, dare him, whis-per to him,
accel.
43
B♭ Cl.
accel.
43
Vln. I
Vln. II
Vla.
Vc.
p
D.B.
accel.
43
Pno.
43
Perc.


48
S
to him, through him, dare him
Mezzo
through him, dare him,
B♭ Cl.
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff
D.B.
Pno.
Perc.


50
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
f
rit.
"Tell me the sto - ry of E - kat - er - in - o - slav,"
p


rubato
53
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
p
ff
f
the pic-ture it-self
speaks.
till one day
speaks.


59
S
Mezzo
B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
Perc.
ff

APPENDIX B

COPYRIGHT PERMISSION

CURTIS BROWN LTD

TEN ASTOR PLACE • NEW YORK, NEW YORK 10003 • 212-473-5400 • FAX 212-598-0917

November 25, 2013

Eric Pazdziora
28B Aspen Drive
Greensboro, NC 27409

Dear Mr. Pazdziora:

This letter, when signed by you (hereafter "Composer") and returned to me within 60 days, shall serve as an agreement granting you the non-exclusive right to use:

EKATERINOSLAV: ONE FAMILY'S PASSAGE TO AMERICA (hereafter the "Work") by Jane Yolen (hereafter the "Owner".)

You are hereby granted the non-exclusive right to quote in whole or in part the text of the above-referenced work in a musical setting (hereafter the "Setting"). You may perform the Setting one time only in March 2014.

In consideration of the rights granted herein, the Composer agrees to the following terms and conditions:

1. No changes in, additions to, or deletions from the text of the Work may be made without the written consent of Curtis Brown, Ltd., as agent for the Owner.

2. Composer agrees to pay to Curtis Brown, Ltd., as agent for the Owner, US **$50.00** within 60 days of the date of this agreement as a fee to use the Work in the manner outlined above.

3. No further exploitation of the Work or your adaptation of the Work other than those rights explicitly granted herein is permitted. All other rights are reserved to the Owner. These include, but are not limited to: film and television adaptation rights, video rights, all forms of print publication rights, audio recording rights, dramatic stage rights and merchandising rights.

4. Composer guarantees that the Owner's copyright will be properly credited at the beginning or end of each performance, in all accompanying handbills, sheet music, and CD liner notes:

"Ekaterinoslav: One Family's Passage to America" by Jane Yolen
Used by permission of Curtis Brown, Ltd.
Copyright © 2012
All Rights reserved.

5. Owner hereby represents and warrants that Owner has the full rights and authority to enter into this agreement and to grant the rights herein granted; that the consent of no other person or entity is necessary for Owner to enter into and fully perform this agreement; that the use of the Work will not violate or infringe the copyright of any third party. Owner hereby indemnifies the Composer for any claims resulting from any breach of the above representations and warranties.

With the exception of Owner's breach of the above representations and warranties, Owner hereby indemnifies Owner for any claims brought against Owner as a result of any original material created by or for Owner and/or as the result of Owner's exploitation of the rights granted herein.

Please sign below to indicate your agreement, return a copy, and retain a copy for your files. In the event that: a) payment is not made as specified; b) copyright and acknowledgment notices are not printed as specified; or c) this agreement is not signed and returned within sixty (60) days of the date below, then all rights herein granted shall immediately terminate without further notice and without prejudice to any monies that may be due the owner under the terms hereof.

Sincerely,

Kerry D'Agostino
Dramatic Permissions Department

SIGNED AS IN AGREEMENT:

Eric Pazdziora

4/4/14
Date